

# Akenatón

## Son of the Sun



Diego Kurilo  
EDITORIAL SOPHIA LUX

# Akhenaten

## Son of the Sun

Diego Kurilo

D.K.

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# Title: Akhenaten, Son of the Sun

## Diego Kurilo

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# Akhenaten, son of the Sun

# Diego Kurilo

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## Akhenaten, son of the Sun Diego Kurilo

# D.K

*You appear full of beauty on the horizon of the sky  
Living disc, that you start Life.  
As you rise above the Levante horizon  
You fill the countries with your perfection.  
You are beautiful, big, bright, high above your Universe.*

*hymn to aten*

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# I ntroduction

Amenhotep IV<sup>1</sup> he ruled for the first five years maintaining religious policies and traditions just like his father. However, in his fifth year on the throne, he underwent a profound religious transformation and shifted his devotion from the cult of the god Amun to the cult of the sun god Aten, disk of the sun, most likely a symbolic grouping of the symbol of Ra. Over the next 12 years, he brought about a fundamental religious transformation, abolishing the traditional religious rites of Egypt, primarily the cult of Amon.<sup>2</sup>, and instituted the world's first known state, monotheistic religion and, according to some, monotheism itself.

*"The Pharaoh collected taxes from the temples and priests of the cult of Amon, to pay for the temples of the God Aton, Atonism became a national God"<sup>3</sup>.*

The reign of Amenhotep IV is known as the Amarna period, because he moved the capital of Egypt from the traditional enclave in Thebes to the city that he himself founded and designed, called Akhetaten. Something rare, but not unique to Akhenaten, since other pharaohs also moved the national capital.

"The Amarnian period is one of the most controversial periods in Egyptian history, and has been the subject of much more scholarship, debate, and writing than any other period".

Amenhotep IV, Akhenaten may have reigned alongside his father, Amenhotep III, and it has been suggested that the god of the Sun Disc, known as the Aten, appears in several inscriptions from this early period of his reign. However, the Aten was not something new during Akhenaten's rule, and before his conversion, it was just another cult among the many in ancient Egypt, mainly reserved for the palace. It is important to note that worship and idolatry did not have the same meaning back then as it does today, since the different gods and religious practices all represented the same goal: the eternal harmony and balance of the cosmos.<sup>4</sup>

During the reign of Amenhotep III, the Egyptian clergy concentrated around the god Amun had reached the maximum of their power, measured over the centuries, coming to possess more wealth than Pharaoh himself. When Amenhotep IV ascended the throne, the priests of Amun had almost the same importance and wealth as the royal family. Historian Lewis Spence states that:

"Except for Ra and Osiris, the cult of Amun was more widespread than any

other god in the Nile Valley; but the circumstances surrounding the development of the cult certainly point to its spread more for political reasons than for religious propaganda”.

By the time of Amenhotep IV, the cult of Amun owned more land than the king himself. In the fifth year of his reign, Amenhotep IV outlawed the ancient Egyptian religion and proclaimed himself the living incarnation of the all-powerful deity known as the Aten. Akhenaten declares himself the son of the Sun God. By the ninth year of his reign, he had closed all the temples. And suppressed all religious practices associated with the traditional Egyptian gods. Historian Barbara Watterson explains:

“By the ninth year of his reign, Akhenaten had outlawed all the ancient gods of Egypt and had ordered the closure of its temples; something very serious, since these institutions had an important role in the economic and social life of the country. Religious persecution was something new to the Egyptians, who had always worshiped many deities and were always ready to add even more to the pantheon. However, Atonism was a very exclusive religion, confined to the royal family, with the king as the sole mediator between man and god.

It is known that Amenhotep IV or Amenhotep IV, had a brother named Thutmose<sup>5</sup> who held the titles of governor of Memphis and high priest of the god Ptah. When his older brother Thutmose<sup>6</sup> died, Amenhotep IV, took his place with the same titles and honors. It is probable that Amenhotep IV ascended to the throne in co-regency with his father and that this could have happened around the 28th year of the reign of Amen-Hotep III, father of Akhenaten, Amenhotep IV was educated in Memphis and very probably like his brother. has officiated as high priest of the god Ptah<sup>7</sup> [God of Architecture], a native of Memphis, who, within his religious imagery, possesses the god Aton.

“The God Ptah, creates the universe from his heart, like an

architect building a house, through the word, but from emanations that arise from his heart, within this process of *fiat lux* of sounds and words in which gods participate. archetypal as being Shu, warm breath of light and the God Atum, the one who creates himself, possibly as an aspect of the same god Ptah, both share a similar symbology, Aton and Atum, are assimilable”.

In the little hymn to Aton<sup>8</sup>, it reads: “O living Aten, eternal Lord, you appear resplendent! You are radiant, perfect, powerful, great is your love, immense. Your rays illuminate all faces, your brilliance gives life to hearts, when you fill the Two Lands with your love. Venerable God, self-created, you created all the earths and everything that exists in them.

Fragment of the small Hymn to Aton, solar disk.

It is possible that the god Aton «Golden Disc of the Sun» within the Memphis cosmogenesis is associated with the heart of the God of Architecture and artisans, the God Ptah, “Great universal architect”, who creates the universe from his loving heart that tells the truth

“This archetypal place, the symbolic center of the creation of forms, is reserved for the heart of the great architect, the god Ptah, from there the symbolic aspects, such as the gods Atum and Shu, manifest reality”.

In the Indo-European world, there is a cultural cognate similar to the god Ptah, where the process of universal creation happens as a process of emanations from the heart of gold of the great architect. In India there is a similar God called Vishvákarma, he is the divine architect of the entire universe. It has a gold crown and jewels, and four hands, which hold a pot of water, a book “which is an anachronism”, since thousands of years ago there were no books, as we know them today), a lasso, and tools of architecture.

“Vishvákarma, create the universe from the Hiranyagarbha<sup>9</sup>, a cosmic egg as a golden creative matrix from which the universe emanates, this Hiranyagarbha, was found in the heart”.

About the concept of golden cosmic egg, The first ideas of a nascent "Egg-shaped Cosmos" comes from some of the Sanskrit scriptures, also in the cosmogenesis of the cult of the divine architect Ptah in Egypt, who creates the universe from his heart. And this as a golden egg or womb, the Yēpri beetle will inherit this symbology. The Sanskrit term Brahmanda (Brahm means 'Cosmos' or 'expansion,' Anda means 'egg'). Among the Hindu myths that refer to the subject, that of the goddess Ammavaru stands out. It is also related to the concept of Hiranyagarbha (which means golden matrix), and refers to the universal matrix; this being the source of the creation of the universe or the cosmos manifested in Vedic philosophy.

About the Hiranyagarbha (Sanskrit: हिरण्यगर्भः; literally the 'golden womb', poetically translated as 'universal womb', a golden egg to womb but placed in the heart of the great architect), is the source of the creation of the universe or the manifested cosmos in Vedic philosophy. It finds mention in a hymn from the Rigveda (RV 10.121), known as the Hiranyagarbha Sūkta, which suggests a single creator deity (verse 8: yo deveśv ādhi devā eka āśit, Griffith: "He is the God of gods, and none apart from him."), identified in the hymn as Prajāpati. The concept of the "golden womb" is first mentioned in the Vishvakarma Sūkta (RV 10.82.5,6) which depicted the "primal womb" resting on Vishvakarman's navel. This image was later transferred to Vishnu and Surya.

The Upanishad calls it, the Soul of the Universe or Brahman, and elaborates that Hiranyagarbha floated in the void and in the darkness of nonexistence for about a year, and then broke into two halves that formed Svarga and Pṛthvi. In modern science, it is often compared to the principle of the big bang theory, where

the world is considered to arise from a single point.

In classical Puranic Hinduism, Hiraṇyagarbha is the term used in Vedanta for the "creator". Hiranyagarbha<sup>10</sup> he is also Brahmā, so called because he is said to have been born in a golden egg (Manu Smṛti 1.9), while the Mahābhārata calls him the Manifest.

Some classical yoga traditions regard a person named Hiraṇyagarbha as the creator of yoga, although this may also be a name for Rishi Kapila.<sup>11</sup>.

"The Hiraṇyagarbha Sūkta of the Rigveda declares that God manifested himself in the beginning as the Creator of the Universe, encompassing all things, including everything within Himself, the collective totality, as it were, of all creation, animating it as the Supreme Intelligence".

References: Jamison, Stephanie (2015). *The Rigveda – Earliest Religious Poetry of India*. Oxford University Press. pp. 121–122. ISBN 978-0190633394.

Finds mention in a hymn from the Rigveda (RV 10.121), known as the Hiraṇyagarbha Sūkta, which suggests a single creator deity (verse 8: yo deveṣv ādhi devā eka āśīt, Griffith: "He is the God of gods, and none apart from he"), identified in the hymn as Prajāpati. The concept of the "golden womb" is first mentioned in the Vishvakarma Sūkta (RV 10.82.5,6) which depicted the "primal womb" resting on Vishvakarman's navel.

Reference: Ved aur SwasamVed, Ch 14 Atharv Veda, Dr. Buddhi Prakash Bajpayi, Diamond Books, India

This hiranyagarbha is situated on the right side of the human body and the physical heart on the left. The physical heart on the left side is going to be left one day by some circumstance or other. The hiranyagarbha, located on the right side of the human body, is always correct, immortal, eternal and all-encompassing. It is present not only in human beings but in birds, beasts and in

every living thing. The Vedas say: "Eswara Sarvabhuthanam" God is present in all beings. "Isavaasyan Idam Jagat" God pervades the entire cosmos. It is love that originates from his Hiranya. The three principles of reaction, resonance and reflection have originated from the hiranyagarbha.

*References:*<https://www.saibabadice.org/32/3.htm>

"The religious concept of the Solar Disc Aton, as a self-created god, is similar to the hiranyagarbha, Hindu, a golden matrix of gold from which the manifested universe emerges, through light, from the heart of gold of the great architect, symbols such as the fundamental hill of the creation and the heart of gold belong to the Indo-European sphere, it cannot be ruled out that they are cultural cognates of each other"

In the first nine years of the Amarnian period, Aten is identified with Ra-Horajti and Shu as a symbol of light and scaffolding, being "Ra, Ruler of Ajti, active in Ajet". Ra could be the essence of the Solar Disc, to which the king will be fused, who is called Ua-en-Ra, "One in Ra" or "His body is Ra, his body is gold." His heart, that of the God Ptah is Horus<sup>12</sup>, the rising sun represents consciousness, Thoth, his tongue, is the creative verb and "then was born in the heart and on the tongue of Ptah the image of Atum<sup>13</sup>". Great and magnified be Ptah who bequeathed his great power to all the gods and their kas by the strength of his heart and his tongue", these solar symbols as the Horus of the horizon and the concept of Atum - jtum, the first self-created manifestation from the heart of the great architect, from which all reality arises, are as a whole a cultural puzzle of Indo-European concepts related to the creation of the world, symbols such as the fundamental hill of creation that in Egypt took the form of a pyramid and the golden egg or matrix that generates reality (which in Egypt was linked to the sun in all its forms) are archetypes that appear in different Indo-European cultures, with a common background of language and words.

Atum is the god who, according to the Heliopolitan cosmogony, arose from the primal ocean, Nun, creating himself through saliva, tears, sweating or other methods. Through his consciousness, Ra the sun, creates the other gods: Shu and Tefnut (air and moisture), who in turn are parents of Geb and Nut (earth and sky), parents of the gods: Osiris, Isis, Nephthys, Seth and Horus. Atum, according to Memphite theology, was conceived from the heart of Ptah.

“As high priest of the god Aton, he promoted the cult of the solar disk. He held the coronation ceremony for him in Heliopolis<sup>14</sup> and Hermopolis<sup>15</sup>, two cities with great solar significance. The royal protocol of him included five names, all related to the sun”

During the first five years of his reign, he established his court in Thebes and built the Sanctuary for the god Aton.<sup>16</sup> east of the Karnak precinct, for which he opened stoneware quarries at Gebel-El-Silsilah<sup>17</sup>. In this new temple, the god was represented, as Amen-Hotep IV conceived him, as a solar disk from which multiple rays emanated in the form of arms ending in hands. The symbology is clear, the god Aton creates from its center with light, the manifestation as a whole is the product of the light that arises from its interior.

Another confirmation of the solar program of the new king is provided by the five names of his royal protocol, or set of the five royal names.

Let's see the titles of Amen-Hotep IV. «*Akhenaton*».

That of Horus: «Mighty bull with two high feathers (in reference to the solar god Montu)». About the god Montu, a white Buchis bull with a black face served as the earthly image of the god. In Armant, the god Mes is depicted accompanied by the goddesses

Junit and Rat-taui.

In later times, the god Mes was merged with the sun god Re to become Mes-Re through general sun worship. This seems to have happened quite early in the Old Kingdom, which is why Mes was also depicted with the head of a falcon.

The One of the Two Ladies: "Great is his kingship in Karnak" (in the Sanctuary of Aten existing before the construction of the Gem, t pa, Iten<sup>18</sup>, east of Karnak).

The one with the Golden Horus: "Who bears the Crowns of Hermothis" (solar city of southern Egypt).

The one with the reed and the bee: «Perfect are the evolutions of Ra: he is the only one who (King of Upper and Lower Egypt) belongs to Ra».

The Son of Ra: "Amen-Hotep divine regent of Thebes."

*Reference: The reign of Amen-Hotep IV and the end of the Eighteenth Dynasty, Francisco Martín Valentin*  
[https://www.cervantesvirtual.com/obra-visor/el-reinado-amenhotep-iv-y-el-final-de-la-dinasta-xviii-0/html/002baf96-82b2-11df-acc7-002185ce6064\\_2.html](https://www.cervantesvirtual.com/obra-visor/el-reinado-amenhotep-iv-y-el-final-de-la-dinasta-xviii-0/html/002baf96-82b2-11df-acc7-002185ce6064_2.html)

Akhenaten became pharaoh with the same birth name as his father, **Amenhotep** (hieroglyphic transcription: Jmn htp): original Egyptian birth name, also known as Amenhotep IV. This name means "Amun is satisfied" or "Amun's will be done." His father's full name is **Amenhotep III<sup>19</sup>**, which translates as "Beautiful are the manifestations of Ra, Amun is satisfied".

After four or five years of reign, Akhenaten changed his name from Amenhotep to Akhenaten (3ḥt itn), which means "useful to Aten" or "pleasing to Aten", in consequence with his religious reform, another translation will be "Aton is useful".

The Egyptian priest and historian Manetho refers to Akhenaten as Horus. Later, other historians also assigned him the name of Amenhotep IV or Amenhotep IV. In addition, Akhenaten is known by other names such as Akhenaten, Ecnaten, and Ikhnaten.

The hieroglyphic transcription of his first throne and birth name is Nefer-Jeperu-Ra Amen-Hotep. Neferjeperura Ajenatón is the transcription of his throne name and birth, after adopting the preferential cult to Aten, according to academic conventions. Neferjeperura Amenhotep is the transcription of his first throne and birth name, according to academic conventions.

Akenatón is the most used denomination in Spanish. It comes from the erroneous literal translation of his name from the French language: Akhenaten, although the correct transliteration into Spanish is Akhenaten.

During the first years of his reign, he established his court in Thebes and began the construction of a new temple for his god Aton. This temple featured representations of the god Aton<sup>20</sup> in a completely new form, different from the traditional image of the falcon, as a solar symbol.

“The word Aton appears in the Old Kingdom as a noun meaning “disc” and referring to anything flat and circular; the sun was called the “day disk” where Ra was thought to reside. By analogy, the term “silver Aten” was sometimes used to refer to the moon. High and low relief illustrations of the Aten show it with a curved surface, therefore the late scholar Hugh Nibley insisted that a more correct translation would be globe, orb, or sphere, rather than disk. Aten is an ancient Egyptian deity who was worshiped in his appearance as a disk of the sun. Under the

rule of king (pharaoh) Akhenaten, the Aten rose in office from him as sun god to the self-created supreme divine God as a further development of Ra. The earlier deities initially lost their importance, but continued to exist in monolatrous subservient roles.

## **Different spellings of Aton's name**

*Ankh-Re-Heru-achti-chai-em-achet  
‘nh-R°-Hr-3ḥtj-ḥ°j-m-3ḥt*

*Long live the horizontal Horus (Re-Harachte), who in the earth-light (on the horizon) exults Em-ren-ef-em-Schu-neti-em-AtenM-rn.fm-Św-ntj-m- Jtn in his name as Schu, which is on the sun disk (Aten).*

## **Ancient didactic name of Aten (since the year 4 of his reign).**

*Ankh-Re-Heru-achti-chai-em-achet  
‘nh-R°-Hr-3ḥtj-ḥ°j-m-3ḥt*

*Long live the horizontal Horus (Re-Harachte), exultant in the land of light (on the horizon).*

*Em-ren-ef-em-Shu-neti-em-Atón  
M-rn.fm-Św-ntj-m-Jtn  
In his name as Shu who is in the sun disk (Atón).*

## **New didactic name of Aten (from year 9 of his reign).**

*Ankh-Re-heka-achti-chai-em-achet  
‘nh-R°-ḥq3-3ḥtj-ḥ°j-m-3ḥt*

*Long live Re, the horizontal ruler, who rejoices in the land of light (on the horizon).*

Em-ren.ef-it-Re-ii-em-Aton

M-rn.f-jt-R<sup>o</sup>-jj-m-Jtn

In his name as Re, the father who comes as the sun disk (Aton).

### **Hymn to Aten, from the middle of the text**

*How manifold is what you have done!*

*They are hidden from the face (of man).*

*Oh only god, like who there is no other!*

*You created the world according to your desire,*

*While you were alone: All men, cattle, and wild beasts,*

*All that is on Earth, walking on (its) feet from him,*

*And what is on high, flying with its wings.*

### **From the last part of the text, translated by Miriam Lichtheim**

*You are in my heart,*

*There is no other who knows you,*

*Only your son, Neferkheprure, Sole-one-of-Re[Akhenaton]<sup>21</sup>, To whom you have taught your ways and your power.*

*[Those on] Earth come from your hand just as you made them.*

*When you have dawned they live.*

*When you wear, they die;*

*You yourself are for life, you live for you.*

*All eyes are on [your] beauty until you wear.*

*All work ceases when you rest in the west;*

*When you get up you agitate [everyone] for the King,*

*Every leg is in motion since you founded the Earth. You wake them up for your son who left your body<sup>22</sup>.*

*The King who lives by Maat, the Lord of the Two Lands, Neferkheprure, Unique-of-Re,*

*The Son of Re who lives by Maat. the lord of crowns, Akhenaten, great in life;*

*(And) the great Queen whom he loves, the Lady of the Two Lands, Nefer-nefru-Aten Nefertiti, living forever.*

The king commissioned his Chief Sculptor, Bek<sup>23</sup>, the creation of new artistic forms that were not subject to the orthodox norms and canons of the time.

This radical approach can be seen in the Tomb of Ramose in Sheikh Abd El Gurnah (TT 55)<sup>24</sup> and on other Theban monuments. It can be seen that two teams of artisans were working on these monuments, one following traditional forms and the other experimenting with new techniques and aesthetic concepts.

During the reign of Akhenaten, the art of Amarna flourished, characterized by the development of the art of representing nature, full of plants, flowers and birds. The Amarna floors are still famous today for their abundance of floral and animal decorations.

Another feature is the extremely realistic portrayal of personalities, sometimes even exaggerated to the point of caricature; traditional art was more idealizing. Likewise, the prior art rules of lack of perspective and static were largely abolished.

In a relief in which Akhenaten, Aten extends an olive branch, his hand is drawn flat, almost unique in the Amarna period and unique in the general context of Egyptian art history. The sculptors boast of having been instructed in the new style by Pharaoh himself; It is also said that the plans for the city of Achet-Aton<sup>25</sup> they go back to him. Akhenaten is also said to have poetic talent (see Aten's hymn).

The Sed festival was a very important celebration in ancient

Egypt that was held to renew the power of the pharaoh. Usually it was held every 30 years, but in this case it was held in the second or third year of Akhenaten's reign in honor of his new god Aton.

The sanctuary of the god Aton built by the king represented the universe, and the rectangular courtyard of the main temple symbolized the earth. [The entire city of Aket-Aton<sup>26</sup>, in Amarna it represented a sacred precinct, a temple under the open sky.] The colossi attached to its perimeter were a representation of the pharaoh, but in an anomalous way and different from the traditional way. The buildings in the compound, such as the "apparition window" palace, served as a place for the pharaoh and his wife to deliver rewards to officials, while the Rud-Menu and Teni-Menu buildings have one use and meaning that has not yet been clarified.

The Ben-Ben stone, "The shining one" was an important solar cult object, and it is believed that it was brought from Heliopolis, where the main cult of the sun god Ra was located. The inclusion of the Ben-Ben stone<sup>27</sup> in the sanctuary of the Aten is an example of how Akhenaten was trying to merge old religious beliefs with his new religious vision, centered on the Aten.

The religion of the Amarna period, works classic elements of the first religious symbols of the school of the pantheon of Memphis, Fundamental hill in the shape of Benben, "The brilliant," with the shape of a pyramid and an autocred center as the emitting heart of universal reality , the solar disk, Aton.

From the 5th year of his reign there are substantial changes, since, first of all, Amen-Hotep IV, changes his name to Akhenaten.<sup>28</sup> This fact could be coincident with the choice of the place where the city would be located and the performance of the ceremonies of consecration of its future enclosure to the

god Aton.

We know these facts from the so-called frontier stelae, which he erected 16 in number, marking the geographical limits of the future city.

In them he tells us how his father, the divine Aton, revealed to him only the existence of a place, never before dedicated to any god, where he wanted him to found the new city. The Border Stelae of Akhenaten are a group of royal monuments in Upper Egypt. They are carved into the cliffs surrounding the Akhetaten area, the Aten Sun Disc Horizon, which marks the boundaries of the site. Pharaoh Akhenaten commissioned the construction of Akhetaten in the fifth year of his reign during the New Kingdom. It served as a sacred space for the god Aten in a previously uninhabited place, halfway between Memphis and Thebes in what is now Tell El-Amarna. The boundary stelae include Akhetaten's founding decree along with later additions to the text, which delineate the boundaries and describe the purpose of the site and its founding by the pharaoh. A total of sixteen stelae have been discovered around the area. According to Barry Kemp, Pharaoh Akhenaten "did not envision Akhetaten as a city, but as a tract of sacred land."

### **On the border stelae**

To date, sixteen border stelae have been found at Tell El-Amarna. French Jesuit Claude Sicard was the first European to discover the stelae, having visited the site in 1714. In his work he published a sketch of Stela A and a description of the site. Stela U was discovered by A. C. Harris and George Gliddon in 1840, while another stela was found by George Lloyd of Brynestyn in the 1840s. A copy of Stela P was made by Lloyd, which was published along with a new copy of Stela A. and a copy of Stela U made by Émile Prisse d'Avennes. Prisse was the first to notice, from the stelae inscriptions, that there were at least six stelae marking the area of the site.

In 1843 and 1845, Karl Richard Lepsius explored the site with a Prussian expedition and discovered four new stelae, later known as Stelae K, M, N, and R. The custom of naming stelae with a series of discontinuous letters, to leave space for possible later discoveries, was pioneered by W. M. Flinders Petrie in his study of Amarna published in 1894. In 1892, Petrie found six new stelae at the site: Stelae B and F on the western side of the Nile River, and Stelae J, L, P and V on the East side. Of the stelae previously found, only Stela A is found on the western side. In 1893, Percy E. Newberry discovered Stela Q on the

East bank. Jean Daressy was the first to publish a printed translation of the legible parts of the text, in 1893, based on copies of Stelae S and R, using variants found on Stelae A and U. In 1898, Georg Steindorff copied Stelae J, K, M, N, Q, R, S, and U, as well as photographing the stelae sites and taking some loose fragments back to Germany. Subsequently, Steindorff made his materials available to the Egyptian Exploration Fund. In 1901, Norman de Garis Davies discovered the northernmost stela on the East bank, which led him to include the bordering stelae in his publication of Rock Tombs of El Amarna in 1908. Davies's work included a translation of the two sets different from stelae, which Davies called the "Earlier Proclamation" and "Later Proclamation," as well as from the texts that were added to the stelae bearing the Later Proclamation in the eighth year of Akhenaten's reign. The last addition to Stelae A and B was named "Colophon" by Davies. A partial translation of the stelae had also appeared in James Henry Breasted's *Ancient Records* published in 1906.

*References:* Rowland, Joanne; Wilson, Penelope; Jeffreys, David; Nicholson, Paul T.; Kemp, Barry; Parcak, Sarah; Rose, Pamela (2006). "Fieldwork, 2005–06". *The Journal of Egyptian Archaeology*. 92: 1–73. doi:10.1177/030751330609200101. S2CID 194355759.

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Kemp, Barry (2012). *The city of Akhenaten and Nefertiti: Amarna and its people*. London: Thames & Hudson. ISBN 9780500051733.

## **Titling on the stelae**

The full name of the god Aten in the above Proclamation is "the Good God, who rejoices in Maat<sup>29</sup>, Lord of Heaven, Lord of the earth, the great living orb that illuminates the two shores, my Father, The Aten, the great living orb that is in jubilee within the house of the Orb in 'Horizon of the Orb'". In the Proclamation Later, the title is slightly different and refers to "the Good God who is pleased with Maat, the lord of heaven, the lord of earth, the great living orb that illuminates the Two Shores. Lives the divine and real Father, The Aten, who has been given life

eternally forever, the great living orb that is in jubilee within the orb state in 'Orb Horizon'”.

*References: Murnane, W.J.; van Siclen III, C.C. (1993). *The Boundary Stelae of Akhenaten*. London and New York: Kegan Paul International.*

Stelae X, M, K at the North and south ends of the cliffs to the east of the city, on the East bank of the river: badly damaged and start date difficult to read, perhaps Akhenaten's regnal year 6 - all three have the same inscription, with the dedication of the city to Aten.

Eleven more stelae, the best preserved being Stela S, all with more or less the same inscription, beginning with the date of Year 6, giving a clearer demarcation of the city limits, extending across the fields to the West , which presumably would have provided the main source of food for the city.

The inscription specifies that the king must never cross the limits: this was interpreted in some earlier scholarship as evidence that King Akhenaten stayed within the city limits for the rest of his life, but there is evidence that he continued to travel the country. Instead, the wording may be intended to fix the city limits against sprawl on land that was not originally consecrated in dedication to the sun god.

In the 8th year of Akhenaten's reign an inscription was added, renewing the king's dedication of the city to the sun god Aton.

The following transliteration and translation gives the contents of the last group, based mainly on Stela S, in the Southeast corner of the area: there is an incomplete and now fragmentary cast of this in the Petrie Museum.

Regnal year 6 month 4 of winter, day 13

Young God, content with what is right, lord of heaven, lord of

earth, sun disk, alive, great, illuminating both banks, alive, my father, the Ra-Horakhty<sup>30</sup> rejoicing in what is Right, in his name as Shu<sup>31</sup> who is in the sun disk, giver of life for ever and ever, sun disk, alive, great, who is in the sed festival, in the middle of the domain of the sun disk in Akhetaten;

The strong living bull of Horus, beloved of the sun disk, he of the Two Goddesses, great in royalty in Akhetaten, Horus of gold, who raises the name of the sun disk, dual king, who lives on what is fair, lord of the two lands, Neferkheperura the only one of Ra, son of Ra, who lives on what is right, lord of the dawns, Akhenaten, great in his life, giver of life forever and ever.

The king and his wife

Young God, unique to Ra, whose beauty created the solar disc, truly effective in the heart for the god who made it, the one who makes it happy with what pleases him, the one who does what is useful.

ul for the one who gave birth to him, the one who directs the earth for the one who put him on his throne, the one who supplies his personal patrimony with millions and a hundred thousand offerings, the one who raises the solar disc and magnifies his name, the one who made the earth was for the one who made it, dual king, who lives on what is fair, lord of the two lands, Neferkheperura<sup>32</sup> unique of Ra, son of Ra, who lives rightly, lord of the dawns, Akhenaten, great in his life, given life forever and ever.

The chief woman of the nobles, great in the palace, perfect in appearance, beautiful in the double feather, mistress of joy, united in favor, whose voice the people are glad to hear, great wife of the king, his beloved mistress of the two lands, Neferneferuaten, Nefertiti, granted life forever and eternity.

The king visits the city.

### Translation

On this day One was in Akhetaten in the tent mat made by His Presence, may he live, prosper and be well, in Akhetaten, called the solar disk is contained. Dawn by his Presence, may he live, prosper and be well, on horseback, in the great chariot of fine gold, like the disk of the sun when it rises from the horizon, and has filled the two lands with his love. Advancing perfectly towards Akhetaten, in the first time of discovering it by His Presence, may he live and prosper and be well, for his foundation, as a monument to the sun disk by command of his father, the living Ra-Horakhty rejoicing in what is Right , in his name as Shu who is in the solar disc, given life for ever and ever, to make him a monument within it. making there offer a great offering of bread and beer, oxen, cows, bulls, birds, wine, fruits, incense, all good plants, on the day of the foundation of Akhetaten for the living solar disk, which receives favors, which is loved by life, prosperity and health of the dual king, who lives by Right, lord of the two lands, unique Neferkheperura of Ra, son of Ra, who lives by right, lord of dawns, Akhenaten, great in his life, giver of life for ever and ever.

Oath of the king

### Translation

Oath sworn by the dual king, who lives by what is Right, lord of the two lands, Neferkheperura unique of Ra, son of Ra, who lives by what is right, lord of dawns, Akhenaten, great in his life, given life forever and ever. As my father lives the living Ra-Horakhty rejoicing in what is Correct, in his name as Shu who is in the solar disc, given life for ever and ever, as my heart sweetens over the king's wife, over his children, may old age be granted to the wife of the great king Neferneferuaten Nefertiti granted eternal life, in this million years, as long as she is under the hand of Pharaoh, may he live and prosper and be well, and

old age be granted to the daughter of king Meretaton<sup>33</sup> and Meketatón<sup>34</sup>, the king's daughter, her children, while they are under the hand of the king's wife their mother for ever and ever, my oath in truth, that I mean, that I do not say falsely, forever and ever.

(South stela)

The southern stele found on the eastern mountain of Akhetaten is the Akhetaten stela,  
What have I done to be in your position?

I will never pass it to the South forever and ever, the Southwest stela is made in front of it, on the southern mountain of Akhetaten accurately.

(central stèle)

The middle stèle that is on the eastern mountain of Akhetaten, is the Akhetaten stèle,  
I have done to be in his position on the eastern mountain of Akhetaten:

I will never surpass it to the east forever and ever, the middle stèle that is on the western mountain of Akhetaten is becoming facing it accurately.

(North stèle)

The northeast stèle of Akhetaten  
I settled in his place this is the North stèle of Akhetaten:

I will never surpass it by sailing north for ever and ever, the North stèle found on the western mountain of Akhetaten is being made facing it precisely.

(Urban area)

Now for Akhetaten from the South stela to the North stela, measuring the distance stela to stela on the eastern mountain of Akhetaten, making six river lengths, 1 1/4 fractions and 4 cubits, and also from the southwestern Akhetaten stela to the Northwest stela, on the western mountain of Akhetaten, making six rivers long, 1 1/4 fractions and 4 cubits.

(dedication)

As for the interior of these four stelae, from the eastern mountain to the western mountain this is all Akhetaton, it belongs to my father, the living Ra-Horakhty who rejoices in what is right, in his name as Shu who is in the solar disc, given life for ever and ever, cliffs, mountains, swamps, new fields, high ground, added fields, fields with water, landing stages, riverbanks, people, herds, bushes, everything that the solar disk my father makes grow, forever and ever.

(future)

I will not break this oath that I have made for my father's solar disk, forever and ever. It is now set on a stone stèle. On the southeastern boundary, likewise on the northeastern boundary of Akhetaten, and likewise established on a stone stèle on the southwestern boundary, likewise on the western boundary of Akhetaten<sup>35</sup>. It must not be cut, it must not be washed, it must not be disfigured, it must not be plastered, it must not disappear. If it fades, if it crumbles, if the stèle that bears it falls, I will restore it back to this place where it is.

Continuing south, resting in His Presence, may he live, prosper, be well, in his chariot before his father the living Ra-Horakhty rejoicing in what is Right, in his name as Shu who is on the sun disk, given life forever and ever, on the southeastern mountain of Akhetaten, with his father's rays upon him in life and power, making his body young every day.

*References translation of the stelae: Lichtheim 1973. Miriam Lichtheim. Ancient Egyptian literature: a book of readings. Vol.1. The Old and Middle Kingdoms. Berkeley/London*

*Lichtheim 1976. Miriam Lichtheim. Ancient Egyptian literature: a book of readings. Vol.2. The New Kingdom. Berkeley/London*

*Lichtheim 1980. Miriam Lichtheim. Ancient Egyptian literature: a book of readings. Vol.3. The Late Period. Berkeley/London*

During the reign of Amenhotep III, Akhenaten established a temporary residence in Sisala to celebrate a jubilee festival in honor of his father and to preside over the festivities, following the example of his father, who had also established a new residence in Malkata. However, he eventually moved to a site located 400 km north of the ancient capital of Thebes, on a larger sandy expanse in central Egypt, on the East bank of the Nile and surrounded by rock formations.

Akhenaten thought he saw the hieroglyphic sign for "horizon" (= Achet), with the mythological meaning of "beginning and end," on one of the rock formations there when he was driving in a chariot made of gold and silver that moved downriver for some time.

In the fifth year of his reign, he decided to found his new capital, Akhetaten (Aten's horizon), near present-day Amarna in that place, where he would establish his tomb on the mountain of Akhetaten, where the sun rises, and where his burial after millions of regnal jubilees. Furthermore, the Great Royal Wife Nefertiti would be buried in it after millions of years, along with her royal daughter Meritaton.

Akhetaten became, apart from Alexandria, the only planned city in ancient Egypt and contained some strange elements, such as the fact that the road from the residence to the temple was laid out particularly wide to allow the king's chariot to travel

depending on the sun.

"I will establish Akhetaton for Aten my father in this place... I will not exceed Akhetaton's southern stele to the South, I will not exceed Akhetaton's northern stele to the North to build Akhetaton there. Nor will I build it for him (Aton) on the side west of Akhetaton, but I will build it on the side of the rising sun, in a place that he prepared for himself and which is surrounded by a mountain for him... Build me a tomb on the mountain of Akhetaton, where the sun rises, in which my burial will take place after millions of regnal jubilees... In it, after millions of years, bury the Great Royal Wife Nefertiti... and may the royal daughter Meritaton be buried in it after millions of years".

– Trail limit U

*Reference: Hermann A. Schlögl: Akhenaten. Munich 2008, pp. 40–41.*

In addition, for this reason the so-called, first change of the theological-didactic name of Aton occurs.

From this moment, the king begins to transfer craftsmen and specialized workers from Thebes to Amarna, in order to quickly build his new city.

It is estimated that in less than a year, in the sixth year of his reign, Akhenaten was ready to begin to be occupied.

*Reference: The 12th year of Akhenaten, a tradition of events between media staging and sepulchral self-theming. In: Fitzenreiter, Martin, Humboldt University of Berlin. 2009, accessed July 25, 2019.*

During the construction of Akhetaten, an impressive speed was achieved thanks to the participation of the population and, in particular, the military. In the eighth year of his reign, the city was officially handed over on Achet IV 30 (Julian calendar

November 21 / Gregorian calendar November 9). Winfried Barta has suggested that this date could be Akhenaten's original coronation day in 1353 BC. It is known that Akhenaten was a great builder, like Ramesses II, and the theory that he was expelled from Thebes is untenable in this regard. The entire Egyptian court and administration moved to the new capital along with the royal couple, including the archives with foreign policy correspondence. The newly built temples were designed with open roofs in a return to the sun temples of the Sixth Dynasty, so that the beneficial rays of the sun could penetrate unhindered.

*Reference: Winfried Barta justifies his assumption with the day of the celestial coronation on the second day of the lunar month. Mythologically, the coronation of the new king was automatically associated with this day. According to Barta's statement, Akhenaten's possible reign was from 1353 to 1336 BCE. BC; According to Winfried Barta: the ascension to the throne and the coronation celebrations as different evidences of the royal seizure of power. In: Studies in Ancient Egyptian Culture (SAK) 8. Buske, Hamburg 1980, page 43.*

They began to excavate tombs with a structure very similar to those of the Theban necropolis, although most of them remained unfinished.

The decoration of these monuments indicates that the mention of traditional essential funerary beliefs and their gods has been completely suppressed. On the other hand, in all of them, an abnormal exclusive presence of scenes of the royal family controlling life in the city is observed (the royal docks, the war chariots, the soldiers who come and go, etc...) In some of them the tombs used were found when being excavated, some fragments of the so-called "Book of the Dead", as unequivocal proof that the new adherents to the Atonian religion were not willing to give up their traditional beliefs for nothing.

The changes introduced by Akhenaten, such as the founding of the city of Akhet-Aton and the suppression of traditional funerary beliefs in the tombs, reflect his intention to establish a new religion and a new social order in Egypt. This is still not clear why the Egyptians continued to worship different gods in their privacy, with which an open persecution of gods other than Aten cannot be established.

The Atonist religion focused on the exclusive worship of the god Aton, represented as a solar disk, and on the figure of the pharaoh as the only intermediary between the god and his people. This new religion implied the elimination of the traditional gods from the Egyptian pantheon and its rituals, which generated great resistance from the priestly caste and other social groups.

In addition to the foundation of Akhet-Aton, Akhenaten also promoted the construction of numerous buildings in the city, including the Great Temple of the Aton, the Royal Palace, and the House of Windows. These buildings were characterized by their innovative architecture and by their decoration that included scenes of the royal family and the cult of the god Aten.

“In a relief showing Akhenaten offering an olive branch to Aten, his hand is drawn flat, which is an unusual feature in Egyptian art and especially in the Amarna period. The sculptors pride themselves on having been instructed in the new style by the pharaoh himself. It is also said that the plans for the city of Achet-Aton are his work. In addition, he is credited with poetic talent, as can be seen in the hymn to Aten.”

*Referencia: Salima Ikram , Cornelius Hartz , Hutan Ashrafian en: Crime Scene Antiquity - Belief and Power. Una película de Christoph Weber , Thomas Lagelage, Stephan Avapovic, Heike Sperling. Investigación: Celine Deligny, Dennis Koppetsch, Alice Lichtva. ZDFinfo , ZDF 2020, minuto 2 al 13.*

However, the religion of the Aten and the city of Akhet-Aten did not last long after Akhenaten's death. His successor, Tutankhamen, restored the traditional gods and moved the capital back to Thebes, abandoning the city. [It is very likely that some kind of pandemic had manifested itself that decimated the city, the current theory proposes that hypothesis, flu or black plague.]

The newly founded city of Akhet-Aton was characterized by a central nucleus that housed the majestic Greater Temple of Aton<sup>36</sup>, the file that kept the famous "letters from El Amarna," the Templo Menor and the neighborhood of officials near the Royal Palace. Each member of the royal family had their own personal pavilion, while the necropolises were divided into two sections, one to the North and one to the south of the city enclosure. The Royal Tomb, for its part, was excavated in a Wadi called Darb-el-Melek, located halfway between the two necropolises.

The city was equipped with its own docks, working-class neighborhoods, and houses with gardens, silos, and ponds, allowing it to be self-sufficient in everything it needed. However, this city represented a closed universe, where the inbred drama of the royal family took place.

According to the long coregency theory, this year would coincide with the twelfth year of Akhenaten. Therefore, after the death of Amen-Hotep III, it is plausible that Akenaten, already king alone, decided to celebrate a special ceremony of homage and submission in the court of Amarna. This celebration was known as the reception of ambassadors from foreign countries carrying tributes, and it took place in the 12th year, as reflected in the tomb of Meryne.

*Source: Director of the Institute of Ancient Egypt Studies. By. D. Francisco Martin Valentin.*

In fact, the political situation outside of Egypt was very different. The revolts and intrigues in Asia were constant, and Prince Aziru, vassal of the king of Egypt, rebelled against his lord in alliance with Shuppiliuliuma, king of the Hittites. As a

result, the northern border of the Egyptian zone of influence in Asia was seriously threatened. Despite this, Akenaten followed his father's policy of family alliances and married Taduhepa, daughter of Tushratta, in the 36th year of Amen-Hotep III.

The city of Aketaton, founded by Pharaoh Amen-Hotep IV, better known as Akhenaten, was a very special city in many ways. Its design and organization were unique in the history of Ancient Egypt, a mountain with a processional avenue and an urban layout, with a central structure that included the majestic Greater Temple of Aton, the archive that kept the famous "letters from El Amarna," the Lesser Temple to Aton and the neighborhood of officials close to the Royal Palace.

The city also had its own infrastructure, including docks, working-class neighborhoods, houses with gardens, silos, and ponds, allowing it to be self-sufficient in everything it needed. However, the city was centered around the royal family.

After the death of Amen-Hotep III, Akhenaten's father, the young pharaoh decided to hold a special homage and submission ceremony at the court of Amarna, which took place in the twelfth year of his reign. This celebration was known as the reception of ambassadors from foreign countries carrying tributes, and it took place in the year 12, as reflected in the tomb of Meryne.

Despite these threats, Akhenaten followed his father's policy of family alliances and married Taduhepa, daughter of Tushratta, in the 36th year of Amen-Hotep III. This marriage alliance was a sample of the importance that the pharaoh gave to stability and international relations in his reign.

It is correct that the figure of Semenejkara<sup>37</sup> has led to some

speculation about her relationship with Akhenaten, but it is important to note that available historical sources are limited, and therefore any claims about their relationship must be treated with caution. Most experts agree that it is difficult to establish the exact relationship between the two kings due to the lack of concrete evidence. Some have suggested that Semenejkara could have been a predecessor of Akhenaten, or perhaps a brother or son. Others have argued that he could have been an alter ego or alternate name for Akhenaten. However, these theories are speculative and not supported by concrete evidence. Ultimately, the true nature of the relationship between Semenejkara and Akhenaten remains a mystery.

Theories about the origin of Semenejkara:

Egyptologists discuss the following theories about the course of time after Akhenaten:

Semenchkare was Akhenaten's co-regent for about three years and died shortly before or after Akhenaten. This theory is now defended by Egyptologists Nicolas Grimal and Aidan Dodson, among others, and is mainly based on:

The disappearance of references to Nefertiti in the 14th year of Akhenaten, A relief of a king called "Semenkhkare" with his Great Royal Wife of he Meritaton in the tomb of Merire II at Amarna, A third-year graffito of an Ankh-Chepru-Re king in the tomb of Pairi/Pawah (TT139) in western Thebes.

Semenchkare became Akhenaten's legitimate successor through his marriage to Meritaten, Akhenaten's eldest daughter, surviving his predecessor by between 1 and 5 years (James H. Breasted, Wolfgang Helck, Jürgen von Beckerath). Documents: as above.

Meritaten becomes Echnaton's successor, marries Semenchkare, who inherits the throne through this marriage (Rolf Krauss). This theory is mostly rejected today, as it is unthinkable that a divine regent would only be satisfied with the title of "Great Royal Wife" after her marriage and allow herself to be promoted to the second rank.

Semenchkare is identical to Nefertiti (, Richard H. Wilkinson, Nicholas Reeves). According to this theory, Nefertiti was elevated to co-regent in the 14th year of Akhenaten's reign, she was given the throne name Semenchkare, and she continued to reign alone as pharaoh for several years after Akhenaten's death. Later, her name was removed from the king list because kingship was inherited only through the male line and the pharaoh assumed the role of Osiris on earth. Therefore, female pharaohs were considered sacrilegious, which would explain a condemnation of the memorial.

Semenkhkare was the brother of Akhenaten and the son of Amenhotep III. This thesis was represented above all by Cyril Aldred, of a good coregency of 12 years between Amenhotep III. and Akhenaten went out. Therefore, Semenchkare would be at the end of Amenhotep III's reign. born and younger brother of Akhenaten. The coregency thesis between Amenhotep III. and Akhenaten is mostly rejected in current research, but a new reference to this theory was recently found on an ivory fragment in the State Museum of Egyptian Art in Munich, as the pharaonic cartouches of Akhenaten and Semenchkare stand next to each other of the other on an equal footing.

*Reference: Was he the father of Semenkhkare Tutankhamun? In: ZDF Terra X, TV documentary from. October 2, 2022, accessed December 4, 2022.*

*Cyril Aldred: Akhenaten and Nefertiti: [Catalogue of an exhibition celebrating the 150th anniversary of the Brooklyn Institute of Arts and Sciences] (= A study book). Brooklyn Museum in association with Viking Press, New York 1973, ISBN 0-670-11139-2, page 25.*

*James R. Harris: Speaking of Nefertiti (1): Hvem var Nefertiti? In: Papyrus. Egyptologisk Tidsskrift. Vol. 28, No. 1, Copenhagen 2008, pp. 12-17.*

*Rolf Krauss: Meritaten as ruling queen of Egypt and successor to her father Nipkhururia-Akhenaten*

*Acts. First International Congress of Egyptology (= Cairo writings on the history and culture of the ancient Orient. Volume 14). Berlin 1979, pp. 403–406; Rolf Krauss: A regent, king, and queen between Achenaten's death and Tutankhaton's accession to the throne. In: Ancient Near Eastern Research. Volume 34, Munich 2007, pp. 294–318.*

What is clear is that the Amarna royal family had a strong penchant for inbreeding, leading to marriages between parents and children, brothers and sisters, and other close relatives. This pattern of marriage was also seen in other periods of Egyptian history, and may have been part of the belief in the preservation of royal blood.

Yes, it is true that the fall of the Amarna dynasty and the return to the Theban cult occurred after Akhenaten's death. However, the details about what exactly happened are the subject of debate and uncertainty due to the lack of clear and reliable historical sources. Some scholars believe that Akhenaten's death marked the beginning of the end of the dynasty, while others argue that the decline began before his death and was due to various factors, including lack of political and religious support, destabilizing relations foreign affairs and economic decline. In any case, it is known that the succession to the throne was problematic and that Tutankhamen, who became pharaoh after Akhenaten, restored the Theban cult and abandoned monotheism.

It is important to note though that there are some theories that suggest that the fall of Akhet-Aten could have been due to a plague such as the Black Death. In any case, it is true that Akhenaten's monotheistic religion failed to hold its own after his death and that the Amarna dynasty came to an end. The traditional Egyptian polytheistic religion was reestablished and religious power returned to Thebes. It is also possible that the lack of popular support for Akhenaten's religion was a major factor in his downfall, along with the decline of the royal family.

In summary, although it is not known for sure what caused the downfall of Akhenaten and his family, it is certain that his monotheistic religion did not survive his death and the Amarna dynasty came to an end.

The collapse of Atenism began during Akhenaten's last reign when a great plague swept through the ancient Near east. This pandemic appears to have claimed the lives of numerous members of the royal family and high-ranking officials, possibly contributing to the decline of Akhenaten's rule. The events of this period are not well known due to the scarcity and fragmentary nature of the surviving sources. Under the most likely scenario, widespread deaths due to the plague caused Akhenaten to appoint two co-regents in quick succession: Smenkhkare and Neferneferuaten. The origin of both is not attested, although it has been speculated that Smenkhkare was a younger brother of Akhenaten, while Neferneferuaton was, in fact, Queen Nefertiti. Smenkhkare died after a short reign, eventually leaving Neferneferuaten as acting regent of Egypt.

*Fuentes: Dodson, Aidan (2016) [2014]. Amarna Sunrise. Egypt from the golden age to the age of heresy. Cairo; New York City: American University in Cairo Press. ISBN 9781617975608.*

After the death of Akenaten, the young king, Tutankhamun<sup>38</sup>, ascended the throne. Akhenaten's son and his second royal wife, Kiya, as interpreted from the epigraphic relief in the burial chamber of princess Maket-Aton in the royal tomb at El Amarna.

Before his coronation, Tutankhamen married Princess Ankesenamun, his half-sister, and together they settled in the city of Memphis. Despite being only nine or ten years old, Tutankhamun was enshrined as the new King of Upper and

Lower Egypt. During his reign, he had the support and influence of his uncle, the revered Ay, who held important positions such as Vizier and Regent. Another prominent figure was the general Nakht-Min, probably the son of Ay, who had previously served in the army under the name of Pa-Aten-em-heb during Amarnian times and later restored his name as Dyeserjeperura Horemheb. Nakht-Min married Princess Mut-Nedjemet, daughter of Ay and sister of Queen Nefertiti, granting him rights to the throne of the Two Lands in the future.

Referencia: [https://www.cervantesvirtual.com/obra-visor/el-reinado-amenhotep-iv-y-el-final-de-la-dinasta-xviii-0/html/002baf96-82b2-11df-acc7-002185ce6064\\_2.html](https://www.cervantesvirtual.com/obra-visor/el-reinado-amenhotep-iv-y-el-final-de-la-dinasta-xviii-0/html/002baf96-82b2-11df-acc7-002185ce6064_2.html)

“About Pa-Aten-em-heb, the owner is called "Pa-Aten-em-heb or Pa-Aten-em-heb): The Aton (the solar disk) is in celebration", a typical name of the period of Amarna. His main title is Royal Singer; His Tipuy wife who accompanies him is designated as "lady of the house" and "singer of Amun." From what (Thierry Benderitter) says, no children are named, but two unnamed women are likely the couple's daughters.”

There are many references in the Pa-Aten-em-heb chapel to Osiris, the great god of the dead, as well as many other gods and goddesses. However, during Akhenaten's reign, any reference to a postmortem future guided by Osiris and the traditional gods was prohibited. Therefore, the monument can be dated to the end of the Amarna period, after the death of Akhenaten, under the reign of Ankhet-kheperu-re, Smenkare, Tutankhamun, Ay or Horemheb. Furthermore, the deceased has no relation to his namesake, General Paatonemheb, owner of tomb TA24 in the southern group of Akhetaton (Tell-el-Amarna).

Tutankhamun (c. 1342-c. 1325 BC), known as Tutankhamun during his lifetime, was an Ancient Egyptian pharaoh and the last monarch of his royal family at the end of the Eighteenth Dynasty. He ruled between 1334 and 1325 BC, according to the

conventional New Kingdom chronology of Egyptian History. His father was Pharaoh Akhenaten, whose tomb is believed to be KV55, while his mother was Akhenaten's sister, identified as such by DNA testing of an unknown mummy known as "The Younger Lady," which was found in grave KV35. It is important to note that much of Tutankhamun's grave goods were second-hand and came from the Amarna period.

*Reference :Hawass, Zahi (2010). «Ancestry and Pathology in King Tutankhamun's Family». The Journal of the American Medical Association 303 (7): 638. PMID 20159872. doi:10.1001/jama.2010.121.*

The "Stele of the Restoration" is one of the most important documents of the reign of Tutankhamun. In this decree, the king declares his intention to restore the temples and reestablish the traditional cults of the gods, which had been abandoned during the reign of Akhenaten. He also orders the repair of the damaged monuments and the reinstatement of the priests who had been dismissed. This decree was an important step in restoring stability and order to Egypt after the chaos and controversy of Akhenaten's reign.

The content of the stela refers to the difficult situation in which the country was at that time.

## **Stele of Tutankhamun's restoration**

*When his majesty was crowned king, the temples and properties of the gods and goddesses, from Elephantine to the marshes of Lower Egypt, were in ruins. The chapels had been collapsed, turned into piles of rubble and*

*covered with vegetation.*

*The sanctuaries*

*They were as if they had never existed.*

*The temples had become trails.*

*He the world was in chaos and the gods had turned their backs on their land (...)*

*Now a few days after his Majesty from him came to the throne of his father from him and reigned in Egypt (...)*

*all the lands bowed before his power (...) Then his Majesty looked into his heart and*

*She searched for something effective that she could do for Ammon. He made a holy statue of genuine electro,*

*like never before (...) His Majesty made monuments to the gods, making for they electro statues with the tribute of foreign lands.*

*He renewed its sanctuaries and its monuments forever and ever, endowing them with offerings forever (...). he added*

*wealth to what had gone before, doing more than his predecessors had done*

*never.*

*Translation of Tutankhamun's Restoration Stela.*

*English translation by Benedict G.*

*davies,*

*Egyptian Historical Records of the Later Eighteenth Dynasty.*

*Fascicle VI, translated*

*from W. Helck,*

*Urkunden der 18. Dynasty,*

*Heft 22, Warminster, 1995*

*The stela narrates the moment of the coronation of Pharaoh Tutankhamun, who reigned between the years 1336 and 1327 BC during the Eighteenth Dynasty of the Egyptian New Kingdom. His reign was characterized by a return to religious normality, after the period of monotheism promoted by Akhenaten, the pharaoh who ruled before Semenejkara and preceded Tutankhamen. The text describes the outstanding works of construction and sculpture that were carried out during the reign of this pharaoh, reaching an unprecedented level of wealth at that time.*

A building called the Temple of Nebkheperure-Beloved-of-Amun-Who-Put-Thebes-In-Order was built with stone ashlars (talatat) from the temples of the Aten built by Akhenaten in

eastern Karnak, which indicates that the dismantling of these temples was already underway. Many of Tutankhamen's architectural projects remained unfinished when he died and were completed or usurped by his successors, especially Horemheb. The avenue of sphinxes was completed by his successor Ay, and Horemheb usurped the whole. The restoration stèle was also usurped by the latter, while the stones from the Nebkheperure Temple were recycled into Horemheb's buildings.

*References: Dodson, Aidan (2018). Amarna sunset: Nefertiti, Tutankhamun, Ay, Horemheb, and the Egyptian counter-reformation (revised edition). United States of America: The American University in Cairo Press. pp. 66-68. ISBN 978-977-416-859-8.*

*Dodson, Aidan (2018). Amarna sunset: Nefertiti, Tutankhamun, Ay, Horemheb, and the Egyptian counter-reformation (revised edition). United States of America: The American University in Cairo Press. pp. 66-67. ISBN 978-977-416-859-8.*

Tutankhamen, the new pharaoh referred to, was succeeded to the throne by Ay and restored the traditional religion of Egypt after the brief reign of Akhenaten and his successor Smenkhkare. The pharaoh focused on rebuilding the temples and reinstating traditional religious rituals throughout the country. Likewise, he undertook the construction of his own tomb in the Valley of the Kings, but unfortunately passed away unexpectedly before he could finish it. Subsequently, his successor Ay was in charge of completing the construction of the tomb of Pharaoh Tutankhamun.

The city of Aketaton was gradually abandoned by its inhabitants and officials, who took the remains of the deceased to bury them in their places of origin. It was dismantled and abandoned after Akhenaten's death.

After Akhenaten's reign, the city of Akhetaten existed for only a brief period. After Akhenaten's death, King Tutankhamun's court moved to the ancient capital of Memphis, and Akhetaten has ceased to be established on a large scale since then. There is

some evidence that the temple continued to function until the time of Horemheb, possibly until Seti I.

Later pharaohs destroyed much of Akhenaten's legacy in order to erase his memory. Many buildings were demolished during the reign of Ramses II, and the materials were reused in various construction projects nationwide. For example, Akhetaten's talatat blocks were found mainly in Antinopolis and in the temples of Hermopolis, across the river, where they were used as filler, but were also found in Karnak, several hundred kilometers away.

The 22nd and 23rd Dynasty tombs in the workers' village to the Southeast indicate a weak repopulation phase during the Late Ancient Egyptian period. The Romans built houses and a large cemetery in the northern suburbs, followed by the construction of a fortress in late Roman times. Christian vestiges can be found in tomb number 6, which was used as a church.

During this period, Hay was likely the shadow ruler. Tutankhamun died without issue in the tenth year of his reign, and with him the family of Ahmosis became extinct<sup>39</sup>, founder of the Eighteenth Dynasty.

At this time, the Asian Empire of Egypt was in decline. The Egyptians had been defeated in Northern Syria and the Hittites, breaking a non-aggression pact with the king of Egypt, had invaded the territories in the Lebanon region.

It is possible that the letter found in the Hittite archives of the city of Boc-az-Koey, in which a queen, probably Anjesenamón<sup>40</sup> he asks Shupiliuliuma, king of the Hittites, to send one of his sons to make him king of Egypt, is located at this time.

“The Hittite king sent his son Zennanza, but he was killed

during the journey to the Nile Valley.”

All these serious events must have occurred during the period of Tutankhamun's funeral, which lasted about seventy days according to traditional rites. Oh<sup>41</sup>, who officiated at the young king's funeral as his successor, must have kept a close eye on these events. After crowning himself the new pharaoh of Egypt, Ay assumed control of the country at a time of great political and military turmoil.

The brief reign of Ay and the subsequent succession of Horemheb, mark the end of the Eighteenth Dynasty of Ancient Egypt and the beginning of the Nineteenth Dynasty. The transition between both dynasties was marked by a time of political and social instability, in which the power of the clergy of Amun Theban and the military increased, and in which there was a change in religious and funerary practices.

Egyptologists have debated and argued about the figure of Ay, especially in relation to his possible relationship to the reign of Tutankhamen and the circumstances surrounding his succession. Some researchers have suggested that Ay may have played a role in Tutankhamun's death, but there is still no conclusive evidence on this.

Despite this, the figure of Horemheb is widely recognized as one of the most prominent of the XIX dynasty, because he managed to restore the stability of the kingdom and consolidate its power. During his reign, important religious and administrative reforms were carried out, and an expansionist policy began that allowed Egypt to regain its influence in the region.

**Dyeserjeperura Horemheb** or **Horemheb**, was the last pharaoh of the Egyptian 18 th Dynasty; he ruled the Two Lands for some

27 years, from c. 1323/1 to 1295/4 BC C. his coronation and birth names were: Dyeserjeperura-Setepenra Horemheb-Meryamón.

Horemheb was accused of erasing from the Royal Lists the names of the heretical kings who were followers of Aten, protagonists of the so-called Amarna Schism: Akhenaten, Tutankhamen and Semenejkara, but it is more likely that this would have happened later, in the time of Ramses II. We do know, however, that Horemheb undertook a damnatio memoriae systematically destroying all traces of Ay's reign whom he surely considered a usurper — by reusing his mortuary temple, chiseling out Ay's name from its decorations, and smashing the sarcophagus of Ay to pieces. His tomb. Not so with Tutankhamun's tomb, which he surely spared due to the trust the young king placed in him during his brief reign.

With all this, Horemheb appears in the later Royal Lists, as successor to Amenhotep III, adding to his years of government those of the "heretic" kings, giving his reign a fictitious duration of 58 years, instead of the real 27 years.

*Sources: Padró, Josep. History of pharaonic Egypt, p. 259, Editorial Alliance, 2006, ISBN 84-206-8190-3.*

*Notes: Name of the pharaoh according to Manetho's epitomes: Harmais (Flavius Josephus, Against Apion) Harmais (Flavius Josephus, from Theophilus) Armesis (Julius Africanus, Jorge Sincelo's version) Armais (Eusebius of Caesarea, Sincelus's version) Armais (Eusebius of Caesarea, Armenian version) Other spellings of his name: Amenemheb, Djeserkheperure, Haremhab, Harmab, Harmabi, Merenheru, Mereramon, Meriamon, Setepenre, Tcheserkheperura, Tcheserkheperure, Zeserkheperura, Zeserkheperure.*  
*Chronology according to von Beckerath, Grimal, Shaw, Lehner and Málek.*

Regarding Pharaoh Ay, (born as Jeperjeperura Ay, also called Ay II) is the penultimate pharaoh of the 18th Egyptian dynasty. He ruled from c. 1327/5 to 1323/1 BC C.2 his coronation name was Jeperjeperura Irimaat, "Eternal are the manifestations of Ra,

the doer of Justice." Eusebius of Caesarea called it Kerres.

*Fuente: Afirmación de Jacobus Van Dijk en Historia Del Antiguo Egipto, La Esfera De Los Libros, Ian Shaw y otros S.L., 2007.*  
*Cyril Aldred. Akenatón Rey de Egipto. Capítulo 26.*

Various theories have been woven regarding the origin of Ay. One of them is from a family relationship with Queen Tiye and her parents: Yuya and Tuyu. But this theory does not find a solid argument to be sustained. Today Egyptologists do not have a conclusive opinion. If there is a coincidence in affirming that Ay was originally from the city of Ajmin, like Tiye's parents.

Ay is currently recognized as the progenitor of Queen Nefertiti, the Great Royal Wife of Pharaoh Akhenaten and considered the "Giver of Heirs", a condition that denoted that the royal succession had to go through a son or daughter of said queen.

Therefore, Ay is considered as the grandfather of the successive princesses that Pharaoh Akhenaten had with Nefertiti: Meketatón, Meritató, Anjesenpaatón, Setepenra, Neferneferura and Neferneferuaton-Tasherit.

At the abrupt end of the reign of the child pharaoh Tutankhamun, Ay ascends the throne and marries the widowed queen, his granddaughter: Ankhesenpaaton. The marriage with the last descendant of the "Giver of Heirs" is taken today as a political means of legitimizing his claim to the throne.

Ay had another famous daughter who would later become queen: Mutnedymet, who was the daughter of Ay by a second wife named Tey.

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## L ife of Akhenaten

He was the main pharaoh of the Amarna period, father of Tutankhamen, and husband of Nefertiti, the most beautiful woman in the ancient world whose beauty dwarfs that of

Cleopatra or Arsinoe IV. Akhenaten, just like Nefertiti, reworked the meaning of divine consort, placing themselves at the top of the pyramid of the cult of the solar disk, a cult reserved for the palace, but from the 5th year of Akhenaten's reign he became the only official divinity of the kingdom. Prohibiting the non-exclusive worship of other gods, thus assuming the divine-type command or priesthood of the only official divinity of the kingdom, the solar disk. The way to worship Aten was through the deified figure of both establishing a [Co-regency], "The divine couple of Akhenaten and Nefertiti". The cult of Aten represented the disc of the sun on the horizon, whose image was sculpted in stone and in low relief, possibly as a golden sphere, "since the relief of its representation is three-dimensional, as can be seen in friezes and engravings, the image of the god is that of a sphere and not that of a circle, it had arms carrying the ank-anj, the symbol of life."

The glorification of his name is done through the divine couple, Akhenaten-Nefertiti. The cult of Aten takes on a new dimension, during the Amarna period, prohibiting from the 5th year of the reign of Pharaoh Akhenaten, all the Egyptian gods except Aten. [What could be discovered in houses of the city of Amarna, is pottery, ceramics and stone slabs carved with the image of Akenaton and Nefertiti worshiping the Solar Disc, it would seem that the cult was directed to the divine couple.] The meaning of the pharaoh's name is "Effective for Aten" "Success in Aten" - (Aten is effective), Neferjeperura Amenhotep, also known as Akhenaten, Akhenaten or Akhenaten (lit., «sun radiance»), Amenhotep IV or Amenophis IV.

"Also during the 5th year of his reign he founded Aketaton. In

his fifth year of his reign, on Peret IV 13 (March 5 July / February 21, greg.), He decided to found his new capital Akhetaten (horizon of Aton)".

He was an Egyptian pharaoh who reigned from 1353–1336 or 1351–1334 B.C. C., tenth ruler of the Eighteenth Dynasty. Before the fifth year of his reign, he was known as Amenhotep IV (Ancient Egyptian: *jmn-htp*, meaning "Amun is satisfied", Hellenized as Amenhotep IV). New Kingdom, Amarna period. Akhenaten, born as Amenhotep, was the youngest son of Pharaoh Amenhotep III and his principal wife Tiye.<sup>42</sup> Despite having an older brother named Thutmose, who was designated as Amenhotep III's heir, Akhenaten became next in line to the throne of Egypt due to his brother's untimely death around the 30th regnal year of Amenhotep. his father. In addition to his brother, Akhenaten had four or five sisters: Sitamun, Henuttaneb, Iset, Nebetah, and possibly Beketaten.

"As pharaoh, Akhenaten stands out for abandoning the traditional polytheism of Egypt and introducing Atenism, or a cult centered on Aten, the disk of the sun, a cult reserved for the palace, but which after his reign became the official religion."

During the Amarna period, there was a religious syncretism with other Egyptian deities, in the first 9 years of Akhenaten's rule, the Aten was identified with Thoth, the God of writing in his nocturnal aspect, calling him "Silver Aten", also in different forms of the rising sun. In the first nine years of the Amarnian period, Aten is identified with Ra-Horajti (Horus on the horizon), and Shu, as a symbol of the breath of warm light that nourishes and vivifies, being "Ra, Sovereign of Ajeti, active in

Ajet". Ra could be the essence of the Solar Disc, to which the king will be fused, who is called Ua-en-Ra, "One in Ra" or "His body is the Aten, his body is the Solar disc or a body of gold". The cult of Aton had its origin in the predynastic period of Egypt but it was during the New Kingdom, when Thutmosis IV and Amenhotep III began to venerate him primarily, as a cult circumscribed to the palace. Going on to become the main God during the reign of Akhenaten, prohibiting the worship of other gods. This cult of the solar disc became a monotheistic religion, or rather henotheistic.<sup>43</sup>, during the religious reform of Pharaoh Amenhotep IV (Akhenaten), who later changed his name to Akhenaten, meaning "Shine of Aten" or "Useful to Aten". This change occurred in the 14 th century BC 18th Dynasty, New Kingdom, Amarna period, pharaoh number 10 of the Dynasty.

The main temple dedicated to Aten was in the city of Akhetaten, translated its name as "The Horizon of Aten," located in what is now Amarna. One of the greatest literary achievements of Egyptian culture is the Hymn to the Aten<sup>44</sup>, which was engraved on a wall of the tomb of Ay court official (scribe) and written by what is speculated by Ajenatón himself.

Mentions of Aton, in the tomb of different officials of Akhenaten's court.

Five abbreviated versions (called the Little Hymn to Aten) have been found, some in other burials of Amarna dignitaries: Meryra I tomb n°4, Tutu n°8, Mahu n°9, Apy n°10 and n°23 of Any.

It is possible that the hymns to the Aton constituted liturgical texts, intended to be recited at the time of worship in the temples of Akhetaten. They have a rhythmic meter analogous to that of Western religious poetry.

A hieroglyphic transcription of the Great Hymn is found in the tomb of the palace official Ay.

#### 4) - The roof

Although the decorative patterns of the entrance corridor are no longer perceptible, the three bands of inscriptions are still legible.

Five abridged versions (called the Little Hymn to Aten) have been found, some in other burials of Amarna dignitaries: Meryra I tomb n°4, Tutu n°8, Mahu n°9, Apy n°10 and n°23 of Any.

It is possible that the hymns to Aton, circle of the sun, constituted daily homilies, "Songs" to the cult of the Solar Disc, intended to be recited at the time of worship in the temples of Akhetaten. Its poetic character is analogous to that of western religious poetry.

“Praise be to you, O living Aten, who made heaven [and the hidden things]? That are in it. [...] His time is lengthened (?) by a million thirsty festivals. The Great Royal Wife, his beloved, the Lady of the Two Lands, Nefertiti, who lives forever and ever, is at Waenre's side. She grant me a beautiful burial, like the one she did on the great cliff of Akhetaten. For the Ka of the favored [...] the just scribe [...], Ay, who lives again.”

#### B. Central text band

“Praise be to you, O living Aten. He rises up and gives life to everything around him, who made the earth and grass to give life to everything he created [.....] he Make it flourish forever like you. [...] the royal notary, Father of God, Ay, [...]”

#### C. North text band

“Praised be you, the living Aten, the God who did this in its

entirety. Although you are in heaven, your rays are on the earth [...] Waenre, whom you love, [...] who descends from your rays, the son of the sun, Akhenaten [...]".

## 2) - The texts on the ceiling (pl 33:)

### A-South Band.

"Praise be to you, [your apparitions (?)] are beautiful, O living Aten, giver of life. Let you see the rays of Ra as he rises and gives light to the entrance of your tomb. May you inhale the soft breath of the north wind. May your body [...] with graceful life; a favored one who has reached an advanced age with favors; a righteous man who has fulfilled the orders of the words of his teacher. You were the main one among the favorites of the king. In the same way, you are at the head of the glorified dead. May you take changing forms like a living Ba on the lofty cliff of Akhetaten. May you leave and return according to your heart's desire. May your rank be proclaimed on earth may you be endowed with riches by the side of your god, following your heart according to your desire May your grave be in celebration every day May you reach an honest, happy and peaceful old age, and in the end, this funeral and internment and a closeness to King Waenre.

I was a servant who was adopted by his master and whom he buried; because my mouth contained the truth. How glorious is he who practices his teaching. May it reach the region (necropolis) of the favored. Because the ka of the favorite of the good god, sincere of heart towards the one who opened his heart, abandoning the lie (?) To do what is just, a favorite who has achieved favor [then the titles follow], Alas, justified.

### B-North band.

“That you worship Ra<sup>45</sup> cEvery time you get up that you see it, and that listens to what you say. May he grant you encouragement, and may he unite you with your members. May you go out and come in as one of his favourites. May your body prosper and your name live [...] for your ka. May you inhale the breath of the North wind. May offerings and provisions be given to you; that you receive loaves of the King's offering, bread and beer and provisions for all your sanctuaries. May your name go well on your grave; that each generation that arises call you. May you rest in your tomb of the King's gift in the necropolis of Akhetaten, (and) may an invocation offering of bread and beer be made there for your ka. May you secure your eternal resting place; may your eternal mansion receive you. May an ox carry you (i.e. to the grave); let an embalmer and lector-priest walk before you, purifying the funeral bark with milk, their number being such as the Waenre King decrees for a favorite whom he has promoted. May he take you to the resting place of the chosen ones as who has completed his life in a good way. May your grave be in celebration every day, according to your plans when you were alive. It is your god who has fostered them for you, the living Aten, lord of eternity, and they are established for eternity without end for a just man, free to do falsehood.

For the favorite's ka, [, etc.], alas, justified.”

C - Middle band.

“Praise be to you when you rise above the horizon, O Aten, Horus of the two horizons!” You will not fail to see Ra; open your eyes to contemplate him. When you pray to him, may he listen to what you say. May the breath of life enter your nostrils.

Lying on your right side, lie on your left side. May your ba be happy in the necropolis. May the children of your house offer you bread, beer, water and air for your ka. May you travel freely at the gates of the underworld. May you see Ra at dawn as he rises on the eastern horizon, and may you see Aten as he sets on the western horizon of heaven. May you be given offerings and provisions from the altars of the house of the Aten; may incense and libations be given to you from the main altar of the Aten by the King, the son of the Aten, who has decreed it to you forever. May you receive it and go forward in his presence every day without fail. May you receive Abundance in the necropolis. May your b rest in your grave: May your soul not be rejected from its desires, but be satisfied with daily offerings. May the desires of your heart be lasting, your heart keeping by the side of the Lord of eternity. May your name be mentioned every day forever and ever, as is done by a deceased favorite, worthy like you.

for the ka<sup>46</sup> of one constantly in favor in the presence of the Lord of the Two Lands, the father of the god, Alas, justified".

Clearly these excerpts have a monotone tone. Taken at face value, they suggest that the speaker, Ay, absorbed the king's teachings, obeyed them without question, praised Akhenaten...otherwise he kept his mouth shut. I heard the words of Ay himself in another part of the tomb: "I was beneficial because of my closed mouth."

In its beginnings, Aten was represented as a man with the head of a falcon, just like the representation of the Heliopolitan Ra-Harajti. Later, he was represented as a solar disc from which rays emanated with hands extended towards believers, or holding symbols of life. Over time, the Aten was considered the light of the sun and the energy of the world, which meant that he

was everywhere and intangible by nature. As a result, he did not have the physical representations that other Egyptian gods had, and he was represented solely by the sun disk and hands as rays of light. The explanation why the Aten could not be fully represented was because he was beyond creation. Stone-carved scenes of the gods, previously depicting animal and human forms, now depicted the Aten as an orb aloft with life-giving rays extending toward the actual figure, demonstrating that his power transcended human or animal form. Later, an iconoclasm movement ensued, including depictions of Aten sun disks being banned in an edict issued by Akhenaten. In this edict, it was stipulated that the name of Aten should be written phonetically. The God of the solar disc could only be spelled, his gematria, the numerical value of the letters in ancient Egyptian for the name of Aten was 360, in an unequivocal reference to a circle or sphere.

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## **Aton's real name.**

Akhenaten attributed great importance to the name of the deity that had to be spelled and from the 8th year of his reign he did not pronounce himself-on a pharaonic titular model-for the god Aten.

Aton, the name of the sun disk could be an abbreviation. The texts speak of Pa-Iten-Ankh, that is, "The living Aten," the living disk, but even this is only an abbreviation for a much longer official didactic name, which is a true theological explanation.

From year 1 to year 9 of the reign (Museum of Turin).

It is "Ra-Horakhty-who-rejoices-in-the-horizon-in-his-name-of-Shu-who-resides-in-the-disk."

We see, appearing in this expanded name of the Aten, the names of three other classical Egyptian divinities, all with a solar connotation: Ra, the great god of the sun, Horus of the horizon or the sun disk on the horizon which, in its classical manifestation, was portrayed as a falcon-headed god and the god Shu, breath of life and life-giving fire. who represents the air, the space between heaven and earth.

"Then we notice that the divine names are incorporated into cartouches," which were reserved for the pharaoh. Note that the writing of the name of the god does not end with the usual hieroglyphic sign of the deity, thus circumventing the "category

of gods". Aten is HE God and is not one of the gods.

"The cartouches represent stylized forms of Shen discs, symbols of the Sun," this symbology can be studied in its most direct cultural cognate, the symbol for sun of the Hebrew culture, Shemesh"

A Shen, shen ring, or shenu was represented in Egyptian hieroglyphics as a stylized loop of knotted rope (a circumference with a tangent segment).

The word "Shen" meant "surround" in Ancient Egypt and represented eternal protection. As a symbol in the shape of a knotted ring, it also represented the limitless, that which has no beginning or end. It is often found on amulets or engraved on the walls of tombs or temples. As an element of protection and regeneration, it was engraved on the surface of the sarcophagi.

The Shen is usually worn by the falcon god Horus or the vulture goddess Nekhbet. It was already used during the III Dynasty, where it can be seen in the reliefs of the stepped pyramidal ensemble of Pharaoh Djoser.

Different symbolic representations of the Shen.:

This symbol could be stretched to contain other objects, which were then understood to be eternally protected by the shen ring. In its elongated form, the shen ring became the cartouche, which enclosed and protected the royal name.

In depictions of the goddess Heqet, known as "the Frog," she is

often shown sitting on a shenu. To symbolize eternity, the renpit papyrus stem usually rests on a shen ring. This symbol is also related to the Egyptian god Huh, as seen on a famous lintel relief of Senusret I.

The Shen ring is often attached to various types of staffs, such as the staff of authority or power, symbolizing the eternal authority of that power. Additionally, both the goddess Isis and the goddess Nekhbet are often depicted kneeling with their hands resting on a shenu.

The falcon Horus and the goddess Mut, represented by the vulture, hold the shenu in their talons, wings spread over the scene. An example of this is the "Horus with spread wings", holding shenus in his talons, as can be seen on a pectoral brooch in the Louvre, possibly intended for royalty.

Outside of Egypt, in southern Spain, the Tartessian archaeological site of Cancho Roano has an altar in the shape of a shen ring.

About the deity Huh, Symbol of gold and eternity: Ḥeh (ḥḥ), also known as Huh, Hah, Hauh, Huah and Hehu, was the personification of infinity or eternity in the Ogdoad of ancient Egyptian religion. Its name originally meant "flood", referring to the watery chaos Nu that the Egyptians believed existed before the creation of the world [an infinite and eternal void]. The Egyptians imagined this chaos as infinite, in contrast to the finite created world, so Heh personified this aspect of the primordial waters. Heh's female counterpart was known as Hauhet, which is simply the feminine form of her name.

Like the other concepts in the Ogdoad, the male form of him was often depicted as a frog or frog-headed human, and the female form of her as a snake or snake-headed human. The frog head symbolized fertility, creation and regeneration, and was also possessed by the other males of the Ogdoad, Kek, Amun and Nun. The other common depiction shows him crouching, holding a palm stem in each hand (or just one), sometimes with a palm stem in his hair, as palm stems represented long life for the Egyptians, the years being represented by notches on them. Depictions of this form also had a Shen ring at the base of each palm stem, which represented infinity. Representations of Heh were also used in hieroglyphics to represent a million, which is essentially equivalent to infinity in ancient Egyptian mathematics. Therefore, this deity is also known as the "god of millions of years.

## **Origins and mythology**

The primary meaning of the Egyptian word *ḥeh* was "million" or "millions"; a personification of this concept, *Heh*, was adopted as the Egyptian god of infinity. With his female counterpart *Hauhet* (or *Hehet*), *Heh* represented one of the four god-goddess pairs that comprised the Ogdoad, a pantheon of eight primordial deities whose worship was centered in Hermopolis Magna. The mythology of the Ogdoad describes its eight members, Heh and Hauhet, Nu and Naunet, Amun and Amaunet, and Kuk and Kauket, who come together in the cataclysmic event that gives rise to the sun (and its deific personification, Atum).

Heh sometimes helps Shu, a god associated with air, support the sky goddess Nut with his arms and legs. In the Book of the Heavenly Cow, eight Heh gods are depicted together with Shu holding Nut, who has taken the form of a sacred cow.

The meaning is clear: Aton rules the world as a pharaoh of Egypt rules the two lands. It is a form of proclamation, the consubstantiality of Akhenaten and the god from whom he is the emanation, the kingship of Aten in heaven is of the same nature as that of Akhenaten on earth.

## **Akheaton and the cult of Ptah**

Akhenaten became the heir to the throne of Egypt after his older brother, Thutmose, died during the reign of his father, Amenhotep III. Little is known about Akhenaten's life as Prince Amenhotep. Donald B. Redford suggests that he was born before his father's twenty-fifth regnal year, that is, about 1363-1361 B.C. This is based on the birth of Akhenaten's first daughter, who was probably born early in his own reign. Her name is only mentioned as "King Amenhotep's son" on a wine list in Amenhotep III's Malkata palace, and some historians suggest that he was born there. Others believe that he was born in Memphis and was influenced by the worship of the sun god Ra practiced in nearby Heliopolis.

Although it is not known for certain who was Akhenaten's tutor, some historians have proposed the scribes Heqareshu or Meryre

II, the royal tutor Amenemotep, or the vizier Aperel. The only person known to have served the prince was Parennefer, as mentioned on his tomb. Cyril Aldred suggests that Prince Amenhotep might have been a High Priest of Ptah in Memphis, although no supporting evidence has been found. Amenhotep's brother, Crown Prince Thutmosis, played this role before he died. If Amenhotep inherited all of his brother's roles in preparation for his ascension to the throne, he could have become high priest instead of Thutmosis. Aldred proposes that Akhenaten's unusual artistic inclinations could have been formed during his time in the service of Ptah, the patron god of architect craftsmen, whose high priest was sometimes referred to as "The Greatest of Craft Directors - The Greatest of Craftsmen." Architects"

*References:* Aldred, Cyril (1991) [1988]. *Akhenaten, King of Egypt*. London: Thames and Hudson. [ISBN 0500276218](#).

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Hoffmeier, James Karl (2015). *Akhenaten and the Origins of Monotheism* (1st ed.). Oxford; New York: Oxford University Press. [ISBN 978-0199792085](#).

Redford, Donald B. (May 2013). "Akhenaten: New Theories and Old Facts". *Bulletin of the American Schools of Oriental Research*. American Schools of Oriental Research. 369 (369): 9–34. doi:10.5615/bullamerschoorie.369.0009. ISSN 0003-097X. JSTOR 10.5615/bullamerschoorie.369.000. OCLC 05748058.

From year 9 until the end of the reign, Akhenaten changes the name of the god while radicalizing his policy but without changing the doctrine, by eliminating the animal form of Horus and the name of the god Shu, leaving only Ra.

This rule of the world by King Aten is also demonstrated in the iconography of the god.

The rays emanating from the disc end in the hands and descend

on all creation: they embrace the entire universe, which they give life through the royal couple, who are the only ones who receive the symbol of life, Ankh. Only the royal couple can commune directly with the god and receive from him the warm breath of eternal life, a living and life-giving breath.

“Akhenaten and Nefertiti, represented the primordial pair of divine Kings through which the palace and the rest of the kingdom could communicate and worship the Aton but only through them.”

All of these are inscribed on the walls of private tombs. The only known occurrence of the Great Hymn is in the tomb of Ay, while the Little Hymn comes in five versions in the tombs of Meryre, Any, Ipy, Tutu and Mahu. All the hymns use the first version of the Aten's canonical name and are therefore composed between the 5th and 9th year of Akhenaten's reign.

Its exact function is not entirely clear. The traditional interpretation that turned them into liturgical texts to be recited or sung in the temples is now demolished. Well, these hymns are addressed to Re-Horakhty, manifested in Aten but also to Akhenaten and Nefertiti, intimately mixing divine praise and Atenist ideology. The content of the hymns does not differ, the Great Hymn is only more developed. Both types develop two main themes: the daily cycle of the sun god and the revelation of divinity to his son Akhenaten and only to his divine son. They are a transcript of the education provided by the D God to Akhenaten himself.

## **Tomb of Ay (Axis)**

The great anthem

This is how its content can be summarized (after Pierre Grandet).

### **Great hymn**

Dawn of the Aten that fills the universe with light and space under the control of Akhenaten. The god is far away, but his rays are on the earth.

At sunset, everything falls asleep and the earth seems dead.

The next morning the land revives, all beings are celebrating and going about their business.

The Aten is the creator of all things in the universe and provides for the needs of its creation.

The beneficial effect of the Aten, transmitted by his son Akhenaten, justifies the cult that is a cult of thanksgiving.

**Little hymn:** (for example, on a stela in the tomb of Mahu).

At dawn, the rays of the Aten, the uncreated creator, fill the earth, animate beings and manifest the sovereignty of God.

At night, the earth and all beings are in a near-death state.

At dawn, life is reborn along with worship in Akhetaton, the center of the universe. (The center of the royal city and center of

the temple of Aten in Amarna).

The Aten shapes Akhenaten in the image of him each day; only he knows the God. This, the eternal Creator of heaven, beholds his creation and sustains it with his rays. All beings, through his proper behavior, praise him with thanksgiving.

In Amarnian theology, the great cosmic nocturnal drama is demystified by maintaining that Aton, who created himself, has total subordination over the life of the world. Aton is considered the "father and mother" of creation, and the daily renewal is proof of this. In this belief system, there is no mention of a "first time" in creation, since the world is recreated every day at dawn thanks to the solar disk, which is presented as an element without existence or hidden nature.

"The new religion was characterized by a strong abstraction and conceptualization of the deity, the Aton is the father - mother of creation."

The cult at Amarna was a singular religious movement during the New Kingdom period in ancient Egypt. The city of Amarna, a new capital, became a bustling construction site when the royal court moved there, and several temples were erected solely to honor the Aten, the sun-disc deity. Among these temples, the main one stood out, called "Gem-pa-Atón", which in its closest meaning could be translated as "discover" or "know" Atón, possibly the place where Atón was found. Although this temple was notably different from the traditional ones dedicated to other deities, such as Amun, it was not completely new in style, as it shared similarities with the sun temples built during the V Dynasty, almost nine centuries earlier.

In traditional temples, worshipers moved from light to shadow, toward the most holy place where the statue of the god rested. However, in Amarna everything was open sky so that the life-giving energy of the sun's rays spilled over the hundreds of open-air altars, covered with offerings of animals, vegetables and flowers, where daily worship was performed. King Akhenaten and Queen Nefertiti offered worship to the rising sun each morning, as depicted in artwork showing the king humbly prostrate before the deity, whom he alone had the right to venerate without intermediary.

Despite the presence of priests, including a high priest of the Aten, they were no longer directly involved in offering or maintaining divine power. During worship, they prostrated themselves before the royal couple, not before the divinity, and their function was purely administrative, materially maintaining Aten's domain. They were known as "the servants of God."

The purpose of the offerings underwent a significant change, since it was no longer a question of maintaining and renewing the divine life daily, but it became an act of indulgence. People offered the Aten a portion of his creation as a gesture of appreciation for his goodness, expecting nothing in return. Even the king came to offer the names of the solar disk to the Aten himself as a sign of devotion.

The king's presence at the "apparition window" along the main processional path resembled the manifestation of the Aten in heaven. Both the king and the queen were always shown mounted on a chariot, escorted by policemen and soldiers,

evoking the image of Aten in the firmament and carrying with them the breath of life. These outings of the royal couple replaced the old traditional processions of other gods, since Aten was a silent god whose wishes could only be revealed by the king, without the intervention of oracles.

“For Flinders Petrie and other ancient Egyptologists, this was the beginning of the first monotheistic religion, the guiding principle of which is summed up in the well-known words of the eminent Egyptologist Cyril Aldred who, paraphrasing the Quran, stated that there is only one God, and the pharaoh is his prophet.”

“The revolution, provoked by Akhenaten, led to the total elimination of humanized images of the gods in sculptures, reliefs, furniture and other items, which had traditionally constituted the main iconographic source of Egyptian art.”

Reference: Cf. Barry Kemp, op. cit., chapter VII, pp. 382-383.

In the Amarna system, the practice of magic, which played an important role in traditional religion, was excluded and completely disappeared. This fact illustrates that the king was not a weak figure, but ruled firmly and demanded absolute obedience, which required an effective way of avoiding any criticism of his actions. The king's power was manifested even more clearly in the attitudes of the people in his presence, with many people bowing to him and a large number of soldiers and policemen present.

In the Amarna system, the structure was immutable and only the king had the authority to define it. Individuals were no longer required to follow an attitude in accordance with Maat, the

ancient Egyptian concept of truth, balance, and order. Instead, they had to show an attitude that was in line with the will of the king. The statues, which the Egyptians used to revere as the manifestations of their gods, have completely disappeared. Akhenaten made this point clear by stating to his courtiers that these statues were mere worthless stone idols, and that only iconic depictions of the radiant disk and the royal couple were allowed, who were considered living "statues".

The effigies of the royal couple replaced the statues in private homes, since the cult of individuals could not go directly to the god, but to these effigies. Several effigies were found in the houses of Amarna. The revolution, provoked by Akhenaten, led to the total elimination of humanized images of the gods in sculptures, reliefs, furniture and other items, which had traditionally been the main iconographic source of Egyptian art. At the same time, the royal family became the central motif of artistic representations: on the altars of the temples where the statues of the gods used to be, the royal family was now seen, sometimes in pairs, other times with all their daughters, and always with the god Aten, the solar disk, officiating as protector and giver of life.

Referencia:Cf. Barry Kemp, op. cit., capítulo VII, págs. 382-383.

In some tombs of Akenaten's officials, particularly that of Ay, fragments of the Hymn to the Aten were found, in which the pharaoh himself expressed the concepts of the new religion. It draws attention for its resemblance to Psalm 104 of the Bible. He says like this:

It is you who develops the embryo in the female,  
you who create the seed in the male, you who give life to the

child in the womb of the mother, you who send him the consolation that appeases his tears, you, the nurse of those who are still in the womb, you who never cease to give breath to the life of each creature.

When they come out of the womb to breathe, on the day of their birth, you instantly open their mouths and give them what they need.

(translation by G. Fatás).

Source: Wikipedia.

The name change from Amenhotep IV to Akhenaten is a significant event in Ancient Egyptian history, as it marked a sea change in the country's religion and politics. The name of Akhenaten is associated with the worship of the god Aten, rather than the god Amun.<sup>47</sup> [The Occult], who was revered in traditional religion.

The exact translation of Akhenaten's name is still the subject of debate among Egyptologists, but it is believed to refer to the pharaoh's efficacy or usefulness to the Aten. Some historians have also proposed that the name could be misspelled and pronounced, and that it originally referred to Akhenjāti or Aḥanjāti.

In either case, the name change reflects the importance Akhenaten placed on his new religion and the importance he himself attached to his role as the sole mediator between the Aten and the Egyptian people.

Only priest. It could be a new interpretation and reworking of symbols related to the cult of Ptah, god of architecture and associated with Aten. Amenhotep IV is known by several names, including Akhenaten, Ecnaten, and Ikhnaten. In addition, the first name of Throne and his birth is transcribed as Nefer-*Jeperu-Ra* Amen-Hotep in hieroglyphics "Beauty-loveliness in

the revolutions of the light of Ra, the one who comes". Manetho, an Egyptian priest and historian, gave him the name Horus in his writings. Throughout history, different historians and Egyptologists have used different names to refer to the pharaoh. Amenhotep ascended to the throne around 1353 BC. And took the name Neferjeeperura Uaenra<sup>48</sup> (nfr ḥpru r<sup>3</sup> u<sup>3</sup> n r<sup>3</sup>), that is, "Beautiful are the manifestations of Ra, One in Ra."

About Ra: Since the 4th Dynasty, the pharaohs called themselves "sons of Ra", for example Chefren. He later merged with Amun, the most important god of Thebes, to become the main god of Egypt, Amun-Ra. Various other gods also became deities with a solar aspect through general sun worship and were connected to the sun god Re, such as Khnum-Ra, Sobek-Ra, Month-Ra, etc. His cult object was the obelisk. The forms of representation of Re are extremely numerous. Among other things, he was symbolically represented to her as a winged solar disk generally entwined with the serpent uraeus; for example, in human form associated with Horus as Re-Harachte - falcon-headed Atum, carrying a sun disk. However, the falcon's head was only worn during sunrise and sunset.

According to myth, the gods ruled as kings at the beginning of the world. Here Re (as Atum-Re<sup>49</sup>) he was at the head of the ninth of Heliopolis, as the primordial god who emerged from the primordial mound to create humanity.

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## marna, the city of the Sun

The Great Temple of Aten, also known as pr-Jtn or House of Aten, was built in the city of El-Amarna (ancient Akhetaten) in Egypt, and became the main place of worship dedicated to the deity Aten during the reign of Pharaoh Akhenaten of the 18th Dynasty (c. 1353-1336 BC). This period, known as the Amarnian period<sup>50</sup>, marked an unprecedented change in Egyptian history, as unparalleled importance was given to a single god. Initially regarded as an aspect of Ra, the sun god of traditional ancient Egyptian religion, the Aten assumed a central role under the reign of Akhenaten, ushering in a new era in the country's history. Pharaoh put an end to the traditional worship of other deities, such as Amun-Ra, and established an apparent monotheism in which Aton was worshiped as the supreme sun god, while Akhenaten and his wife, Nefertiti, were considered the divine manifestation on earth. , a divine couple who acted as an intermediary between the people and the deity.

“Like all the other pharaohs, Akhenaten and Nefertiti<sup>51</sup> they saw themselves as gods on earth, but now as representatives of the main god in the form of the Aten; they were the only head priests of this cult. The mediation between God and the believers was carried out exclusively through the ruling couple as the only reference to the Aten”.

Although Akhenaten began construction of the temple at Karnak during his rule, the city already had an association with other gods, which led him to create a new capital at Amarna dedicated to the Aten. Akhenaten built the city along the East bank of the Nile River, establishing workshops, palaces, suburbs, and temples. The Great Temple of the Aten was located to the north of the Central City and was the largest temple dedicated to the Aten, there the pharaoh established the proper cult and worship of the sun disk.

Otros templos dedicados al culto solar de Aten disco del sol.

**Gempaatón<sup>52</sup>, Gm p3 jtn temple to Aton.**

The Temple of Amenhotep IV, also known as the Temple of the Aten, is located within the Karnak temple complex in Luxor, Egypt. This temple was used by the Egyptian pharaoh Amenhotep IV during the first four years of his reign, before he changed his name to Akenaten. It is possible that the construction of the temple began during the reign of his father, Amenhotep III, while both ruled in coregency.

In the early years of his reign, Amenhotep IV continued his father's works at Karnak, building a great entrance hall to the third pylon of Karnak, where he had himself represented before Amun in an attitude of slaughtering the enemies of Karnak. Egypt. However, with the change in thinking, he decided to move away from Amun and the other gods associated with him, and instead began to develop a program of building solar temples dedicated to his god Aten, as part of a religious revolution that It would have great consequences in the history of Egypt.

Although he built several sun temples dedicated to the Aten, none of them have survived to this day due to a *damnatio memoriae* imposed by his successors, who attempted to erase all evidence of his religious reform as heresy.

*References: Kathryn A. Bard, An Introduction to the Archeology of Ancient Egypt (Malden, MA: Blackwell Publishing, 2008), 221-225. Thomas, Susanna. Akhenaten and Tutankhamen: the religious revolution. p. 41. The Country, ed. (March 18, 2014). "Akhenaten would have reigned with his father, according to Spanish archaeologists." Consulted on February 2, 2015.*

## **Other solar temples to Aton**

The complex of solar temples built by Amenhotep IV/Akhenaten included several buildings, the main one being the so-called Gempaatón, which means "The Solar Disc has been found in the possessions of the god Aten". Other identified temples include Hut benben, Rudi-Menu-in-aten-er-neheh, and Teni-Menu-in-aten-er-neheh. Remains of other buildings have also been discovered, such as Hay-em-Ajet and the northern Maru of Aten, although they are difficult to identify.

These temples were built using sandstone blocks called talataes, which were easily transportable and allowed for greater construction efficiency, a possible meaning of Talata del Arabe 3 spans. The walls of the temples are decorated with everyday scenes from the royal court of the time and show that religious reform was carefully worked out in Karnak. This temple complex was built during the early years of the reign of Amenhotep IV/Akhenaten, as part of a religious revolution that turned its back on Amun and the other gods associated with it and established a program of building solar temples dedicated to the Aten. However, after Akhenaten's death, his successors attempted to erase all traces of his religious reform, and none of the sun temples survived.

It is interesting to note that the use of talataes not only allowed for greater construction efficiency, but also that they were more practical to transport, in addition to giving rise to a unique aesthetic. The stone blocks, of reduced dimensions, were decorated with scenes and texts that were distributed in several horizontal rows. In this way, a kind of mosaic effect was created

that gave the Aten temples a unique and distinctive appearance. The length of a talata is 0.5236 m, the length of a sacred Egyptian cubit. The entire cultural transformation of this Egyptian period points to a reworking of symbols from Ancient Egypt, Dynasty VI to V. Where the Sun and the God Ptah were worshiped.

The Gempaathon was the most important temple in the complex, and it was a huge building that had a large number of rooms and patios. Its hypostyle room stands out, which measured about 33 x 13 meters and was made up of thirteen stone columns. Inside was the naos, the main sanctuary where the image of Aten was kept.

The construction of the Gempaathon and the other solar temples of Akenaten was a true revolution in Egyptian art and architecture. The new style was characterized by the simplicity and elegance of the shapes, the brightness and polychromy of the walls, as well as the absence of traditional ritual and cult scenes.

The Temple of the Aten at Karnak<sup>53</sup> It stood out for being different from the other temples in Egypt, presenting a unique architecture. Its design was oriented from east to west and lacked a roof, which allowed the sun's rays to penetrate the temple throughout the day. (Open Sky Temple).

The House of Jubilee that symbolized the Pharaoh's residence on earth and in heaven, and was located behind the two entrance pylons. The six patios that made up the Gem-Atón were accessed through a hypostyle hall.<sup>54</sup>, the heart of the temple. Each of these courtyards was surrounded by columns and was dedicated to a specific function, such as receiving offerings or performing ceremonies.

It is true that the temple had 365 altars, one for each day of the

year, which suggests that religious ceremonies and offerings were performed daily in honor of the god Aten. In addition, the altars were quadrangular and made of stone, which reflects the importance and permanence of religious practices in the temple.

Source: Friends of Ancient Egypt

The main temple of the complex was called Gm p3 jtn (Gempaathon). The Great Temple of the Aten was located to the north of the central part of the city of Akhetaten and was separated from the palace by many warehouses. The temple was oriented on an east-west axis and the western entrance to the Great Temple was along the Royal Highway, a road that ran through the city and paralleled the Nile River, which means "The Solar Disc has been found in the possessions of the god Aten". The other temples that have been able to be recognized were the Hut benben (ḥwt bnbn, "The Mansion of the stone Benben"<sup>55</sup>), the Rudi-Menu-en-aten-er-neheh (rwd mnw n jtn r nhḥ, "Solid for Eternity are the monuments of the Aten") and the Teni-Menu-en-aten-er-neheh (tnj mnw n jtn r nhḥ, "Exalted throughout Eternity are the monuments of the Aten"). There are other remains of buildings that are difficult to identify, such as the Hay-em-Ajet and the northern Maru of Aten.

"The Temple of the Gm p3 jtn (Gempaathon) measured 130 m x 216 m and the patio walls reached 7 m."

It seems that the Hut benben<sup>56</sup> It was dedicated to Queen Nefertiti and made reference to the sanctuary of Heliopolis. On the other hand, the Rudi-menu is related to the eternity of the Aten monuments and the Teni-menu could have been a royal residence with rooms and storage areas. It is curious that the talatases from the walls of the Teni-menu were reused as filler in the ninth pylon of the main temple of Karnak and that they have been recovered and assembled like a giant puzzle. It is also interesting that residential and administrative aspects are shown in the Teni-menu scenes, as well as scenes from the solar Jubilee

of the first Heb Sed festival of Amenhotep IV/Akenaten and Queen Tiye.

*Regarding the cult of Benben: Literature:*

*Hans Bonnet: Benben. In: Lexicon of Egyptian Religious History. 3rd edition, unchanged, Niko, Hamburg 2000, ISBN 3-937872-08-6, page 100f.*

*Manfred Lurker: Lexicon of the gods and symbols of the ancient Egyptians. Manual of the Mystical and Magical World of Egypt. Special Edition, 1st Edition, Scherz, Bern et al. 1998, ISBN 3-502-16430-4.*

According to an inscription on a stela in the Silsile quarry, Amenhotep IV, Akhenaten, whose turn to the sun god marked a profound turning point in Egyptian religion, wanted to erect "a great Benbenstein" for a sanctuary at Karnak made of sandstone.

...to gather all the workers from Elephantine to Samhudet, and the leaders of the army, in order to make a great breach to cut sandstone, in order to make the great sanctuary (bnbn) of Harakhte in his name: "Heat -which-is-in-Aton", in Karnak.

Regarding the Benben of the city of Heliopolis, The so-called "Benbenhaus" is probably to be understood as part of the temple of Heliopolis. Even early writings make it the "House of the Phoenix" (bnw). The benben house is the abode of the phoenix. But the god of the Benbenhaus is Re, so the phoenix also becomes the "ba de Re". On the other hand, he is given the nickname "self-arising", which identifies him primarily with Atum, the "self-arising". As impenetrable as it may seem, you can easily imagine meaning in it. The bnw bird that may still be a washerwoman in the Pyramid Texts (§1652), beginning in the Middle Kingdom, becomes a heron, whose peculiarity is to remain "at the first landing-places that protrude from the floodwaters", "as a symbol that the earth becomes earth from the beginning". This image of the world becoming is probably the most original. In our verse of the pyramid texts, Atum is thought of as that hill which, according to the Egyptian interpretation, rises from the primordial waters, and just as Re lets his first rays fall upon this earth, the heron first alights upon it. -precisely like Ba of the sun god. This is the very annual event when the Nile recedes after the flood, leaving behind the fertile mud that

ensured Egypt's prosperity.

Sources: Sethe, Kurt: Prehistory and oldest religion of the Egyptians. in: ZDMG 1930,

§31.

Bonnet, op.cit., pp. 71 and 595.

The Temple of the Gm p3 jtn (Gempaathon) was of considerable size (130 m = 248 sacred cubits x 216 m = 412 sacred cubits), but it was so completely destroyed that even its foundations have been almost obliterated.

Representation of a *benben* stone placed in the Amarna Temple and represented in the tomb of Meryra, it is rounded cut in the style of a Shiva lingam from Hindu culture, and not like a traditional pyramid.

References: Thomas, Susanna. Akhenaten and Tutankhamen: the religious revolution. The Country, ed. (March 18, 2014). "Akhenaten would have reigned with his father, according to Spanish archaeologists."

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*"The hymn to Aten calls attention to the belief that Pharaoh is the only prophet and worthy intermediary of a doctrine revealed by God only to him."*

The cult of Aten was a very simple religious practice, which was celebrated daily. The Great Temple did not have a statue or symbol of worship, the sun itself was directly golden. So the traditional acts of lifting and washing the god played no role in the worship of the god. Instead, worship consisted of singing hymns and offering offerings to the Aten, the circle of the sun.

The offerings consisted of food, drink, flowers and perfume, in large quantities and were consecrated using a special staff called *hrp*<sup>57</sup>.

The royal family approached the temple in cars after traveling

the Camino Real and presented their offerings in front of the Gem-pa-Atón. The king and queen then consecrated their offerings with the ḥrp while their daughters rang the sistrum. Afterwards, the family passed through the pylons of the Gem-pa-Atón and climbed the steps of the Main Altar where there were already arranged offerings of meat, poultry, vegetables and flowers. While the king and queen officiated, the priests placed offerings on many of the other altars for the public while music was played.

The princesses continued to sound the sistrum while four male singers sang hymns to the Aten inside Gem-pa-Aten's court. Outside the Gem-pa-Aten were musicians performing along with the temple choir, made up of blind singers and a blind harpist. These musicians played at intervals throughout the day and were never allowed beyond the outer courtyard.

Between the Gem-Aton and the Sanctuary, is the main building at the eastern end of the compound. It is a majestic portico with imposing columns, in front of which stand the statues of Akhenaten and his family. Upon entering the portico, one is met with a quartzite stele, accompanied by a colossal seated statue of Akhenaten. This stela is meticulously engraved with the images of Akhenaten and Nefertiti, representing a version of the benben stone, the sacred solar symbol of Heliopolis.

“Traditionally, the benben stone is considered a representation of the island created by the sun god Atum at the beginning of the world's existence. This corner of the temple is one of the most sacred spaces, where flowers and offerings are accumulated as a sign of devotion and veneration”.

References: Arthur Weigall, The Life and Times of Akhnaton, New York, GP Putnam's Sons, 1923

Only the king and his closest family openly worshiped Aten, while the subjects worshiped the king. Small figures of

Akhenaten and Nefertiti have been found in Amarna but not of the sun disk, since only Akhenaten worshiped it directly.

The domestic icons that have been preserved are effigies of the pharaoh, and not of the Sun Disc. All this justifies the frequent allusions in the hymn to the impossibility of man to approach God:

Although you bathe faces, no one knows your designs", "It is impossible for man to reveal creation", "No one knows him except the king"... This song of love and clamor, the most beautifully written that ancient Egyptian literature has bequeathed, may have been composed by Akenaten, around 1360 BC C., although it was possibly not written by the pharaoh himself, as it recalls older prayer texts that glorified Osiris or Amun in the same terms.

Several similar versions were found in the tombs of Akenaten's dignitaries, although the most complete document, the so-called "Great Hymn to Aten", comes from the tomb of Pharaoh Ay, where it was found by Urbain Bouriant.

### **Hymn to aten**

*"Beautiful is your appearance on the horizon of heaven*

*Oh, living Aton, beginning of life!*

*When you rise up in the far east,*

*You fill all countries with your beauty.*

*Big and bright everyone sees you in the heights;*

*your rays encompass all your creation,*

*because you are Re, and therefore you achieve everything,  
and dominate all lands for your beloved son.*

*Although you are far away, your rays reach the earth;  
Although you bathe the faces, no one knows your designs.  
When you hide by the western horizon,  
the Earth darkens, as if dying.*

*Creatures sleep without seeing anything around them,  
as if they had covered their heads.*

*All the goods around  
they could be stolen, without anyone noticing.*

*It's when the lions come out of their den  
and when the crawling snakes bite.*

*The darkness stretches like a silent shroud,  
for the creator rests on the horizon.*

*At dawn, when you rise to the east,  
when you shine like the Aten of the day  
you dispel the darkness and cast your lightning bolts.*

*Upper and Lower Egypt celebrate your arrival,  
awake and standing on their feet,  
Well, it was you who raised them  
and they, stripping and washing his body,  
they raise their arms to you in prayer.*

*Everyone can start their work.*

*The beasts delight in their pastures  
the trees and plants flourish,  
and, taking flight from their nests,  
the birds praise your spirit by moving their wings.*

*All animals jump on their feet.*

*The creatures that fly and perch  
They come alive when they see you appear.*

*You who have made women fruitful  
you who form the semen in the man  
that you keep the child in the womb  
that you appease him so that his crying stops*

*you yourself fertilize even the womb  
that gives breath to sustain what is created!*

*When the child descends through the bowels  
to be born and breathe in the air  
you open his mouth wide,  
you attend to all his needs.*

*When the chick chirps inside the shell,  
you grant him respite and help.*

*When you've completed his body in the egg,  
he breaks it and chirps on cue;  
and when he leaves it he is already walking on his legs.*

*How many and how diverse are your creations!  
It is impossible for man to reveal them  
Oh only God, who has no equal!*

*You created the world according to your desire,  
alone, without any help:  
men, cattle, wild animals,*

*how much on earth walks on his feet*

*and how high flies with his wings.*

*Your rays nurse the prairies,*

*and they live, they grow for you when you rise up.*

*You make the seasons to take care of your works:*

*winter serves to cool them*

*and the heat so they can savor you.*

*To rise up you made the firmament*

*and from it you contemplate your creation.*

*all by yourself, no need for help,*

*lifting you up in the form of Atón vivo*

*appearing, shining, withdrawing,*

*you drew thousands of beings out of yourself:*

*cities, towns, fields, roads, river;*

*and everyone watches you walk over,*

*for you are the Aten of the day on earth.*

*But when you've left, when they sleep*

*all the eyes that you have created,  
when no one can see your works,  
you are very inside my heart,  
and there is no one who knows you  
but your son Neferheperure Waenre (Akhenaten),  
for you showed him your projects and your strength.*

*The world took being by your hand,  
and the creatures, faithful to your desire,  
they receive life when you appear,  
and when you wear, they enter death.*

*You yourself are the time of life,  
because you live only through you.*

*As you shine, beauty can be seen,  
but all labor is abandoned when you fall.*

*You return again to rise in the east,  
and everything prospers again for the king;  
and that's how it is since you founded the earth*

*and you created things for your son,  
your son who sprang from your body:  
the King of both Egypt, Akhenaten,  
and his first wife, Nefertiti,  
alive and young for eternity”*

*The Hymn to the Aten possibly inspired the CIV psalm in the Bible, although this is still controversial.*

### PSALM CIV<sup>58</sup>

The majesty and power of God manifested in the creation of the heavens and atmosphere, 1-3;  
of land and sea, 4-9;  
of springs, fountains, and rivers, 10-13;  
of vegetables and trees, 14-18;  
of the sun and the moon, 19;  
of day and night, and their uses, 20-23;  
of the riches of the earth, 24;  
of the sea, its inhabitants and its uses, 25, 26;  
of God's general providence in providing food for all kinds of animals, 27-31;  
of earthquakes and volcanoes, 32.  
God is praised for his majesty, and the instruction that his works allow, 33, 34.  
Sinners will be destroyed, 35.

### NOTES ON PSALM CIV

This Psalm has no title in either the Hebrew or the Chaldee; but

it is attributed to David by the Vulgate, the Septuagint, the Ethiopic, the Arabic, and the Syriac. It has the following title in the Septuagint, as it appears in the Complutensian Polyglot: Ψαλμος τω Δανιδ θυτερ της του κοσμου συστασεως "A psalm of David on the formation of the world". The Syriac says it is "A psalm of David when he went with the priests to worship the Lord before the ark." It seems a continuation of the previous Psalm; and it is written as a part of it in nine of Kennicott's and De Rossi's MSS. It is properly a poem about the works of God in the creation and government of the world; and some have considered it a kind of epitome of the creation story, as given in the book of Genesis.

Verse Psalm 104:1. Oh Lord, my God, you are so great. The works of God, which are the subject of this Psalm, particularly show the greatness and majesty of God. The strongest proofs of God's being, to the common understanding, are derived from the works of creation, their magnitude, variety, number, economy, and use. And a proper consideration of those works presents more of the attributes of the divine nature than we can learn from any other source. Only the revelation is superior. Psalm 104, known in Hebrew (Masoretic) numbering, is found in the Book of Psalms and begins with the words "Bless the LORD, my soul. Jehovah my God, you are very great," according to the King James Version. It is also known as "Benedic anima mea Domino" in Latin. It is important to note that in the Greek Septuagint and Latin Vulgate numbering of the Bible, this psalm is known as Psalm 103. This psalm is regularly used in the liturgies of various religions, including Jewish, Eastern Orthodox, Catholic, Lutheran, Anglican and Protestant. In addition, it has been set to music by various composers, including John Dowland, Heinrich Schütz, Philip Glass and William Lovelady. A depiction of verse 24 can even be found in the West window of Hook Church in a UK geographic image. Psalm 104 is part of the Ketuvim, which is the third section of the Tanakh, and the Old Testament of the Christian Bible.

In the Masoretic text of Psalm 104, the phrase “Hallelujah<sup>59</sup>” it is placed at the end of the final verse, which is not found in the Septuagint and Vulgate. In the King James version, this phrase is translated as “Praise the Lord.”

“A lesser-known content of Hallelujah is the testimony of a shortened form of God's name: יהוה jhwh → יה jh \_ The closest parallels are found in the short forms of theophoric personal names, e.g. Elijah and Isaiah.”

*Reference:Matthias Millard: Hallelujah. It is: WiBiLex. German Bible Society, August 1, 2015, accessed October 14, 2022*

## Psalm 68:4

Sing to God, sing songs of praise to his name. Praise him who rides on the clouds; His name is YAH. Praise his name!

The theme of Psalm 104 is closely related to the first creation narrative in the book of Genesis, which is chronologically younger than the second version of Genesis. In this narrative, the waters part before the creation of the Sun and the Moon. The Psalm is also related to written accounts of creation in the Ancient Near East, including those of Mesopotamia and Egypt.

Although the comparison between Psalm 104 and the Great Egyptian Hymn to the Aten has been supported, enthusiasm for this influence has waned in recent decades. Some argue that no form of influence exists, while others, such as Egyptologists Jan Assmann and Donald Redford, argue for Egyptian influence in Psalm 104 and the Amarna correspondence (especially EA 147). Ultimately, Psalm 104 remains a fascinating text that has inspired interpretations and analysis throughout the centuries.

Small Hymn to Aten, it is represented in the tombs of Any - royal secretary, Merira - High Priest, Apy - Administrator, Tutu - Chamberlain and Mahu - Head of the guard.

The difference between the different versions is that in the first two it was the worshipers who carried out the prayer, while in the other three it was led by the king. The version of Apy's tomb has been taken as a basis.

*Worship of Ra-Horajti<sup>60</sup>, who rejoices on the horizon, in his name of Shu who is Aten, who gives life eternally, by the King who lives by Maat, the Lord of the Two Lands, Neferjeperura UaenRa, Son of Ra who lives by Maat, the Lord of the Crowns, Akhenaten, of enduring life, may he live forever!*

*Oh living Aten, eternal Lord, you appear resplendent! You are radiant, perfect, powerful. Great is your love, immense. Your rays illuminate all faces, Your brilliance gives life to hearts, when you fill the Two Lands with your love. Venerable God, self-created*

You created all the lands and everything that exists in them Men, cattle and herds, All the trees that grow from the earth; They live when you wake up for them. You are mother and father of what you have created.

*When you appear their eyes contemplate you, Your rays illuminate the entire Earth. All hearts acclaim your presence, when you rise as their lord. When you hide on the western horizon of heaven, They prostrate themselves as if dead, With their heads covered, their breathing ceases, Until again you rise*

*on the eastern horizon of heaven, And their arms hail your ka,  
When you nourish their hearts with your perfection. When you  
throw your rays, life arises and all the lands celebrate it.*

*Singers and musicians shout for joy, In the courtyard of the  
benben chapel And in all the temples of Akhetaten, The place of  
truth where you rejoice. Food is offered in his centers. Your  
sacred son pronounces your prayers, o Aton who lives in his  
apparitions! All creatures jump before you. Your venerable son  
exults with joy. Oh Aten, who lives fully in heaven daily! Your  
offspring, your venerable son, The One of Ra. The Son of Ra  
never ceases to extol his perfection, Neferjeperura Uaenra.*

*It is I, your son, who serves you and who exalts your name. Your  
power, your strength are firm in my heart, You are the living  
Aten whose image endures, You have created the distant sky to  
shine in it, To observe all your creations. You are the only one  
and in you there are a million lives. You give the breath of life  
into their nostrils to make them live. Thanks to the sight of your  
rays all flowers exist, Everything that lives and sprouts from the  
ground grows when you shine. The flocks graze drinking from  
your sight, The birds in the nest fly with joy, And spread their  
folded wings in worship. Oh living Aten, your creator!*

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*Notes: The hymn was originally composed to be recited by the king, hence this introduction. In the final part of the hymn the king speaks in the first person. In the tombs of Any and Meryra the hymn was adapted to the use of courtiers, and Meryra's scribe was consistent with this, omitting the final part; however Any's scribe maintained it. Literature II p.92, no. 1*

*Akhenaten's coronation name. 'Perfect are the manifestations of Ra, the One who belongs to Ra'.*

If it were a new religion, invented to suit our modern scientific conceptions, we could not find fault with the correctness of this view of the energy of the solar system. We cannot say how much Akhenaten understood, but he certainly advanced his views and symbolism to a position that we cannot logically improve on today. Not a shred of superstition or falsehood can be found clinging to this new cult sprung from the ancient Aten of Heliopolis, the sole Lord of the universe.

*Sir Flinders Petrie, History of Egypt (ed. 1899), Vol. II, p. 214.*

Miriam Lichtheim describes the hymn as "a beautiful statement of the doctrine of the One God."

*Lichtheim, Miriam (2006). Ancient Egyptian Literature: Volume II: The New Kingdom (2nd Ref. ed.). University of California Press. ISBN 978-0520248434.*

Donald B. Redford argued that while Akhenaten called himself the son of the sun disk and acted as the primary mediator between God and creation, kings thousands of years before Akhenaten's time had claimed the same relationship and priestly role. However, Akhenaten's case may be different due to the emphasis placed on the heavenly relationship between father and son. Akhenaten described himself as "your son who came out of your members", "your son", "the eternal son who came out of the solar disk" and "your only son who came out of your body". The close relationship between father and son is such that only the king truly knows the heart of "his father's", and in return his father listens to his son's prayers. He is the image of his father on earth and as Akhenaten is king on earth, his father is king in heaven. As high priest, prophet, king, and theologian, he claimed the central position in the new religious system. Since only he knew the mind and will of his father, only Akhenaten could interpret that will for all mankind with the true teaching

coming from him alone.

*"The Monotheism of the Heretic Pharaoh: Precursor of Mosaic monotheism or Egyptian anomaly?", Donald B. Redford, Biblical Archeology Review, May–June edition 1987*

Different interpretations of the Disc of the Sun Aten:

The word Aten (Old Egyptian: jtn), meaning "circle", "disc", and later "sun disk", possibly a golden sphere, is first found in the 24th century B.C. In the Abusir Papyri, a papyrus discovered in the mortuary temple of Pharaoh Neferirkare Kakai of the Fifth Dynasty. First mention of the Disc of the Sun.

Aten, the god of Atenism, appears for the first time as a god in texts dating from the 12th Dynasty, in the History of Sinuhé<sup>61</sup>. During the Middle Kingdom, Aten, considered to be the sun disk, was simply an aspect of the sun god Re. In terms of importance, he was a relatively obscure sun god, and his presence in Egyptian history would have been minimal without the Atenist period. Although there are indications that Aten was gaining some prominence during the Eighteenth Dynasty, especially when Amenhotep III, Akhenaten's father, named his royal barge the "Spirit of Aten", it was Amenhotep IV who carried out the Atenist revolution in a series of steps that culminated in the official designation of the Aten as the sole god of Egypt.

Unlike the monarchs before Akhenaten's reign, who had adopted a deity as royal patron and supreme god of the state, there had never been an attempt to exclude other deities and the worship of a multitude of gods had always been tolerated. During the reign of Thutmose IV, he was identified as a separate solar deity, and his son, Amenhotep III, established and promoted a cult of the Aten, reserved for palace or royal worship. However, there is

no evidence that Amenhotep III neglected the other gods or tried to elevate the Aten as an exclusive deity. Although there are indications that it was becoming somewhat more important during the Eighteenth Dynasty, particularly when Akhenaten's father Amenhotep III named his royal barge the Spirit of the Aten, it was Amenhotep IV who ushered in the Atenist revolution in a series of steps that culminated in with the official delivery of the Aten as the only god of Egypt. Although each line of kings before Akhenaten's reign had previously adopted a deity as royal patron and supreme god of the state, there was never an attempt to exclude other deities, and the multitude of gods had always been tolerated and worshipped. During the reign of Thutmose IV, he identified himself as a distinct sun god, and his son Amenhotep III established and promoted a sep cult), prepared for the Aten (Cult reserved for the palace or royal cult. However, there is no evidence that Amenhotep III neglected the other gods or tried to promote the Aten as an exclusive deity.

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It is interesting how in The Dream Stela, a perhaps primary form of the sun is named Aton Horemakhet-Khepri-Ra-Atum<sup>62</sup>. This stela is famous for containing a narration from Thutmose IV himself, who claims to have had a dream in which the Sphinx appeared to him and offered him the throne in exchange for cleaning up the sand that covered it. According to the pharaoh's account, he fulfilled the Sphinx's request and was rewarded with the crown of Upper and Lower Egypt. The stele also contains a list of offerings that Thutmose IV offered to the Sphinx as thanks for her divine help. The Dream Stele is important because it provides valuable information about Ancient Egyptian history and religion, as well as the relationship between the pharaohs and the Sphinx of Giza.

## **The wake of the dream**

The dream stele tells of an event that happened to the future king Thutmose IV when he was young. He went hunting, with only one of his relatives, and rested in the shadow of the Sphinx at noon. He fell asleep and woke up with the speech of the god:

“His Majesty of him (Thutmose IV) was a child like Horus, who was a child in Chemmis, but his perfection was like that of one who comes to his father. But he (Thutmose IV) played sports, having fun in the desert of Memphis... without anyone knowing... That day it happened... sleep and drowsiness had overtaken him in the middle of the zenith of the sun... (Harmachis -Chepre-Re-Atum speaking to Thutmose IV in a dream): Look at me, look at me, my son Thutmose. I am your

father Harmachis-Chepre-Re-Atum, who gives you the kingdom on earth at the head of the living.

– Stela of the Sphinx (Urk IV, 1539a-1544)

The god goes on to promise the kingdom, and this concludes the lament that he is covered by great masses of sand. He asks Thutmose to release him:

“The sands of the desert on which I stand are coming closer to me. I have waited for you to do what is in my heart, knowing that you are my son and protector. Come closer, I am the one who guides you.”

– Stele of the Sphinx (Urk IV, 1539a-1544)

Now the statue of the very great Khepri [the Great Sphinx of Giza] rests on this site, great in fame, sacred in respect, the shadow of Ra resting on it. Memphis and every city on its two sides come to it, with the arms raised in adoration of his face, with great offerings to his Ka. One of these days it happened that Prince Thutmosis came on a journey at the hour of noon. He rested in the shadow of this great god. [And] sleep [took hold of of him] at the time when the sun was at its zenith. Then he discovered the majesty of this noble god who speaks from his own mouth as a father speaks to his son, and says: "Look at me, look at me, my son Thutmose. I am your father Horemakhet-Khepri-Ra-Atum. I will give you kingship [over the land of the living]....[Behold, my condition is like a disease], all [my limbs ruining]. The desert sand, which he used to stand on, [now] covers me; and it is for you to do what is in my heart that I have waited.

It is true that the Dream Stela has a clear political intention to legitimize the reign of Thutmosis IV, but it has also been interpreted as a sign of his devotion to the Great Sphinx and the sun god. However, it is possible that the pharaoh also intended to reaffirm the importance of other divine beings to the detriment of Amun's powerful clergy and thereby lay the groundwork for the Amarnian revolution that would take place later in his grandson's reign. Akhenaten. In any case, the Dream Stela is a key piece to understand the religious politics of the New Kingdom and the tensions that existed between the different cults and clergy in ancient Egypt.

*References:*

*Shaw, 2000, The Oxford History of Ancient Egypt, p.254.*  
*Shaw, 2000, p.254.*

Amarna art styles<sup>63</sup> that flourished during the brief period are markedly different from other Egyptian art. They present a variety of affectations, from elongated heads to protruding stomachs, exaggerated ugliness, and the beauty of Nefertiti. Significantly, for the only time in the history of Egyptian royal art, Akhenaten's family was depicted in a decidedly naturalistic manner. It is clearly shown showing affection between family members.

The depiction of Akhenaten and Nefertiti in Amarna images usually shows the Aten prominently above the couple, with the Aten's hands closest to each offering Ankhs. This is unusual for New Kingdom art, as the pharaoh and his wife are depicted as roughly the same size. In addition, the image of Nefertiti was used to adorn the minor temple of the Aten at Amarna. This might suggest that she also played a prominent official role in the Aten cult.

Artistic depictions of Akhenaten often give him an unusual appearance, with slender limbs, a prominent belly, and broad hips. Other prominent figures of the Amarna period, both royal and otherwise, are also shown with some of these features, suggesting a possible religious connotation, especially as some sources suggest that private depictions of Akhenaten, as opposed to official art, they show it as quite normal. . Brier also suggests that the family suffered from Marfan syndrome, which is known to cause elongated features, which may explain Akhenaten's appearance.

According to studies carried out by neurologists and anthropologists, it is suggested that the young pharaoh Akhenaten suffered from hydrocephalus and Marfan syndrome. Author Patricia Caniff describes hydrocephalus as "a minor ailment that causes the displacement of adipose tissue or subcutaneous fat from the torso to the thighs" (Caniff, 2002). Marfan syndrome is characterized by giving the patient a thin face and slanted eyes, very thin and long fingers, as well as cardiac disorders. In addition, it is believed that Akhenaten may also have suffered from muscular lipodystrophy, a disease that causes body fat to disappear on the upper body and accumulate on the lower body, resulting in broad, feminine hips in men. who suffer from it.

*Doyle, Noreen (September 2007). "Akhenaten's ART". Calliope. Retrieved October 27, 2015.*

*Spence, Kate. "Akhenaten and the Amarna Period". bbc.co.uk. Retrieved September 27, 2015.*

# G reat Temple to Aton

The architecture of the Great Temple of the Aten, (or Per-Aten, House of the Aten) was a temple located in the city of Amarna (ancient Aketaten), Egypt. Serving as the main place of worship for the deity Aten during the reign of the 18th Dynasty pharaoh Akhenaten (c. 1353-1336 BCE) it was quite different from the traditional temples of Ancient Egypt. Rather than being made up of a series of open courtyards and halls, the Great Temple was a more compact structure with massive outer walls enclosing the courtyards and buildings. The temple was designed to allow sunlight to enter the grounds and courtyards through large windows in the outer walls.

*Reference: Watterson, Barbara (1999). Amarna: ancient Egypt's age of revolution. Tempus. ISBN 0-7524-1438-0. OCLC 41465456. Accessed January 25, 2021.*

The temple was composed of two main courtyards, each surrounded by buildings and structures. The first courtyard, known as the Courtyard of Offerings, was the place where worshipers presented their offerings to the Aten. It was surrounded by administrative and storage buildings, intended for functions related to the management and conservation of offerings.

The second patio, called the Patio del Altar, housed the High Altar and the Gem-pa-Atón. In this space, the most important religious ceremonies were carried out. The courtyard was surrounded by religious and administrative structures, as well as housing the quarters of the priests and the residence of the High Priest, who played a central role in organizing and directing the rituals and activities of the temple.

The Gem-pa-Aten was the main building of the temple and contained the chamber of the Aten, where daily offerings to the deity were made. The building was designed to allow the sun's rays to enter the Aten's chamber during certain hours of the day, symbolizing the god's presence. The building was also adorned with reliefs and hieroglyphs depicting the creation of the world

and the worship of the Aten.

In general, the design of the Great Temple of the Aten was unique and reflected the religious and philosophical beliefs of the pharaoh Akhenaten. Although the temple was destroyed shortly after his death, excavation and reconstruction of the site have provided a fascinating understanding of this time in Ancient Egyptian history.

*Source: Robins, Gay (1997). *The art of ancient Egypt (in English)*. Harvard University Press. p. 153. ISBN 0-674-04660-9. OCLC 36817299. Accessed January 25, 2021.*  
*Bard, Kathryn A (2008). *An introduction to the archeology of Ancient Egypt (in English)* (Second edition edition). Blackwell Publishing. pp. 221-225. ISBN 978-1-118-89611-2. OCLC 891494879. Accessed January 25, 2021.*

*Hobson, Christine (1987). *Exploring the World of the Pharaohs: A Complete Guide to Ancient Egypt*. Thames and Hudson. pp. 108-109. ISBN 0-500-05046-5. OCLC 17216758. Accessed January 25, 2021.*

The sanctuary of the Great Temple of the Aten was located about 300 meters east of the Gem-pa-Aten the [Place of] He Who Found the Aten, and was connected by a processional path. The sanctuary was a small, simple structure, also without a roof, containing a limestone pedestal where a gold sun disk was placed on festivities. In the sanctuary, the officiating priests would perform the daily offerings and rituals in honor of the god, Aton. In addition, several chambers and warehouses have been found around the sanctuary, used to store the objects and utensils necessary for the rituals.

Overall, the Great Temple of the Aten is an impressive display of Egyptian architecture and design, but it is also significant for its uniqueness compared to other temples of the time. The absence of a cult image and the open, open-air design reflect the core belief in the cult of the Aten of direct worship of the sun, making it a very important holy site for the understanding of religion and culture. From ancient Egypt.

“The first courtyard had a high altar with small chapels and chambers on both sides. Each successive court had altars and magazines where offerings could be stored. The fourth courtyard had columns and many furnished chambers where people could rest in the shade. The final courtyard had a main High Altar for the royal couple, and was surrounded by 365 mud-brick altars on each side, one for each day of the year, divided to represent Upper and Lower Egypt. The offerings given here were dedicated to the Aten, but were later used to feed the officiating priests, temple staff, and even part of the local population. Beyond this High Altar, Gem-pa-Aten ended abruptly at a blank wall, which shows no sign of having had a door. Outside the Gem-Aten there was enough space to have a large ambulatory and there were 40 rows of 20 offering tables arranged on each side.”

Source: [https://es.wikipedia.org/wiki/Gran\\_Templo\\_de\\_Aten](https://es.wikipedia.org/wiki/Gran_Templo_de_Aten)

The daily worship of the Aten was a simple ceremony, although there were other priests, Akhenaten served as his own High Priest and assigned special roles to royal women. There was no cult statue, so the traditions of lifting and washing the god had no place in the Great Temple. Instead, worship consisted of singing hymns and offering offerings to the Aten. Some hymns told stories, such as one that credited the Aten with the creation of the human race, while others simply expressed worship and gratitude to the god. The offerings consisted of food, drink, flowers and perfume and were consecrated using a special staff called *hrp*.

The royal family attended the temple every day in cars, after traveling the Camino Real, and presented their offerings in front of the Gem-pa-Atón. The king and queen consecrated their offerings with the *hrp* while their daughters rang the sistrum. Afterwards, the family passed through the pylons of the Gem-pa-Atón and climbed the steps of the Main Altar, where the

offerings of meat, poultry, vegetables and flowers were already arranged and crowned by three pans of burning incense. While the king and queen officiated, the priests placed offerings on many of the other altars for the public while music was played.

The princesses continued to sound the sistrum while four male singers sang hymns to the Aten inside Gem-pa-Aten's court. Outside the Gem-Aten were musicians playing along with the temple choir, which consisted of blind singers and a blind harpist. These musicians played at intervals throughout the day and were never allowed beyond the outer courtyard.

*Referencias: Pendlebury, John Devitt Stringfellow (1935). Cultural atlas of Ancient Egypt (en inglés) (Rev. ed edición). Lovat Dickson & Thomson Ltd. pp. 65-100. ISBN 0-8160-4036-2. OCLC 42780471. Consultado el 25 de enero de 2021.*

*Morenz, Siegfried ([1992]). Egyptian religion : Siegried Morenz (en inglés). Cornell University Press. p. 51. ISBN 0-8014-8029-9. OCLC 26552019. Consultado el 25 de enero de 2021.*

*Hari, Robert (1985). New Kingdom Amarna period : the great Hymn to Aten (en inglés). E.J. Brill. p. 10. ISBN 90-04-07031-1. OCLC 14067933. Consultado el 25 de enero de 2021.*

*Watterson, Barbara (1999). Amarna : ancient Egypt's age of revolution. Tempus. ISBN 0-7524-1438-0. OCLC 41465456. Consultado el 25 de enero de 2021.*

Between Gem-pa-Aton<sup>64</sup> and the sanctuary, the main building at the eastern end of the compound, was a smaller, more sacred pillared portico with statues of Pharaoh Akhenaten and his family standing in front of each column. Inside the portico was a large quartzite stela next to a colossal seated statue of Akhenaten. This stela was carved with images of Akhenaten and Nefertiti and was a variation of a benben stone, a sacred solar symbol of Heliopolis. Traditionally, the benben stone was a representation of the island created by the sun god Aten at the beginning of the world. This marked one of the holiest areas of the temple and was filled with flowers and offerings. Only a fragment of this stone (discovered by Carter in 1892) has been found today, but it was identified as a benben stone based on

temple scenes found in nearby tombs.

Regarding the Benben as a pyramid, each of the four main cities of Egypt, Hermopolis, Heliopolis, Memphis and Thebes, was linked to the cult of a specific god. In the case of Heliopolis, which is the present-day suburb of Ain Shams in northeast Cairo, the god in question was Atum, the creator who would have generated himself by emerging from the benben mound. The Pyramid Texts refer to Atum himself as the benben mound, and it is said that he was transformed into a small pyramid within which he resided. This sacred stone was kept in the solar temple of Ra in Heliopolis, and is believed to have served as the model for obelisks and pyramids. [It is very likely that the Benben stone originally had the shape of a pyramid]. The stones that crown the pyramids, known as pyramidions, are also called benben stones, since their shape derives from the original benben, “the shining one”.

In the Pyramid Texts (line 600, § 1652) it says:

...you who arise, like the Benben, in the abode of Bennu in Heliopolis...

Also between Gem-pa-Aten and the Sanctuary in the Great Temple was a large square building where meat offerings were sacrificed and prepared, but further excavation of the area is difficult due to the presence of the modern Et-Till cemetery.

Interesting information about the Benben in Egyptian mythology. The Benben was a sacred stone venerated in the Solar Temple of Heliopolis and was associated with the cult of the creator god Atum. It is believed that the original Benben was a conical stone, but it was later transformed into a small pyramid with a quadrangular base and a peak, often covered with gold foil. The myth of the Benben is also related to the Bennu bird.<sup>65</sup> the mythical and fabulous bird called the Phoenix by the Greeks, which was also venerated in Heliopolis, where it is said to perch

on the Benben. The Benben could have been a meteorite with a ferrous composition (siderite) fallen in prehistoric times, according to some scholars and historians.

Historical development of the Benben:

From the earliest times, the depiction of Benben was stylized in two ways; the first was as a pointed pyramidal shape, which was probably the model for pyramids and obelisks. The other shape had a round top; this was probably the origin of Benben as an independent votive object and object of veneration.

During the Fifth Dynasty, the representation of benben was formalized as a large, fattened obelisk. Later, during the Middle Kingdom, it was turned into a long, thin obelisk.

In the Amarna Period tomb of Panehesy, the benben is seen as a large round-topped stela standing on a raised platform.

*Reference: Joyce Tyldesley, The Penguin Book of Myths and Legends of Ancient Egypt.  
Penguin UK, 2010 ISBN 014196376X*

Another important symbolic element associated with Benben is the Bennu bird, "the shining one", Bennu is a mythological bird from Ancient Egypt, the Greek phoenix. It was associated with the flooding of the Nile, death and rebirth, hence its link with the sun. Possibly associated with the Sothic cycle, the movement of the star Sirius in the night sky. Since the Bennu represented creation and renewal, it is related to the Egyptian calendar. In fact, the temple of Bennu was famous for the hourglasses and other devices for measuring time that were kept in it.

The name Bennu is related to the verb "wbn," which means "to rise in brightness" or "to shine." Some of her epithets for him were: "He Who Became Himself," "He Who Ascends," and "Lord of Joy."

In the Pyramid Texts, it is associated with the cattle wagtail, a

sparrow-shaped bird considered the first animal to represent this deity. In some New Kingdom artwork, however, it takes the appearance of a heron, wearing the Atef crown, flanked by two feathers (like a crest). The particular characters of this heron allow it to be associated with the extinct Bennu heron (*Ardea bennuides*), which lived in the United Arab Emirates during the period of the Umm al-Nar culture (between 2,500 and 2,000 years BC).

Sometimes he was shown as a man, with the head of an heron, next to a Persea, the sacred tree of Heliopolis, wearing white or blue mummy clothing under a long transparent cloak. Frequently, he appears perched on the benben stone (representing Ra) or on a willow of the genus *Salix* (symbol of Osiris). In Gardiner's List, Bennu uses the code G31 (birds). He can best be described as an eagle with red and gold plumage. Bennu<sup>66</sup> he was considered the ba of Aten, Ra, or Osiris. In the Book of the Dead it reads:

“I am the bird Bennu, the ba of Ra, guide of the gods in the Duat.”

In the myths associated with Heliopolis, Bennu plays a prominent role in Egyptian cosmogony. According to some sources, he created himself from the fire with which a sacred tree burned in one of the enclosures of the temple of Ra. Other versions place its origin in the bursting of the heart of Osiris.

Sources: Wilkinson, Richard H. (2003). *The Complete Gods and Goddesses of Ancient Egypt*. London: Thames & Hudson. p. 212. ISBN 0-500-05120-8.

Hart, George (2005). *The Routledge Dictionary of Egyptian Gods and Goddesses* (Second ed.). New York: Routledge. pp. 48–49. ISBN 0-415-34495-6.

“Like Atum and Ra, the Bennu were probably worshiped at their cult center at Heliopolis. The deity also appears in funerary scarab amulets as a symbol of rebirth.”

Reference: Hart, George (2005). The Routledge Dictionary of Egyptian Gods and Goddesses (Second ed.). New York: Routledge. pp. 48–49. ISBN 0-415-34495-6.

“The Bennu myth tells that after creation it was the first creature to settle on earth that emerged from the flood. At regular intervals he comes to Heliopolis from Arabia or India, where he builds a nest of myrrh in the temple of the sun god. Here he burns at dawn in the embers of dawn, only to rise again from his ashes and fly into the sky. This is said to happen every 500 or 1461 years.”

The inevitable relationship between Sirius and the Egyptian calendar has led, over time, to Sirius and the Sothiac cycle becoming important elements in determining more precisely the chronology of Ancient Egypt, since the ancient Egyptians did not use a single dating system. However, this method is not without drawbacks, which has led to the appearance of detractors who prefer to resort to other systems.

The Sothiac cycle is the period of 1461 exact years (in the Egyptian calendar, in the Julian calendar there are 1460 years of 365.25 days) that it takes for the heliacal rise of Sirius to coincide again with the beginning of the new year, the first day of the month Thoth. This lack of coordination is due to the fact that the Egyptian year did not coincide with the sidereal year. Thanks to the preservation of archaeological remains that refer to the heliacal rise of Sirius and that can be attributed to a certain dynasty, such as an ivory tablet of Pharaoh Dyer, it is possible to establish a reference from which to date the events that occurred in the Ancient Egypt.

The Bennu bird, (Phoenix in Greek), is related to the Sothiaco cycle, the star Sirius. Every 1461 years in its retrograde movement it reappears in the same place in the night sky.

In the literature the star is described as "fiery" or "flaming". The season after the appearance of Sirius became known as the "dog days."

Holberg, *Sirius: Brightest Diamond in the Night Sky*, págs. 16-17.

*Fountain:Kitchen, Kenneth Anderson (1991). «The Chronology of Ancient Egypt». World archaeology, Chronologies (en inglés) (Londres) 23 (2): 201-208. Archivado desde el original el 19 de octubre de 2006. Consultado el 4 de mayo de 2011*

*Krauss, Rolf (1985). Sothis- und Monddaten: Studien zur astronomischen und technischen Chronologie Altägyptens (en alemán). Hildesheim: Gerstenberg.*

Amenhotep IV's initial construction program sought to build new places of worship for the Aten. He ordered the construction of temples or sanctuaries for the Aten in various cities of the country, such as Bubastis, Tell el-Borg, Heliopolis, Memphis, Nekhen, Kawa and Kerma. He also ordered the construction of a large temple complex dedicated to the Aten at Karnak in Thebes.<sup>67</sup>, northeast of the parts of the Karnak complex dedicated to Amun. The Aten temple complex, known collectively as Per Aten ("House of Aten"), consisted of several temples whose names survive: Gempaaten ("Aten stands on Aten's estate"), Hwt Benben ("House or Temple of the Benben"), the Rud-Menu ("Enduring of the monuments of Aten forever"), the Teni-Menu ("Exalted are the monuments of Aten forever"), and the Sekhen Aten ("booth of Aten") As can be seen, the Symbol of the solar disc was associated with the first mound of creation and its appearance as Benben, a pyramid-shaped shine.

“All this symbology is associated with the movement of the star Sirius in the sky, which after 1,461 years returns to the same place from the perspective of the earth.”

Reference: Hoffmeier, James Karl (2015). Akhenaten and the Origins of Monotheism (1st ed.). oxford; New York: Oxford University Press. ISBN 978-0199792085.

## Akhenaten's name change:

Among the most recent documents that refer to Akhenaten as Amenhotep IV are two copies of a letter sent by the pharaoh to the chief steward of Memphis. These letters, discovered in Gurob, inform the pharaoh that the royal estates in Memphis are in good order and that the temple of Ptah is prospering and flourishing. These letters are dated in the fifth year of his reign, on the nineteenth day of the third month of the growing season. About a month later, on the thirteenth day of the fourth month of the growing season, one of the boundary stelae at Akhetaten already had the name Akhenaten engraved on it, implying that the pharaoh had changed his name between the two inscriptions. This name change reflects Akhenaten's religious and political transformation by promoting exclusive worship of the Aten and moving the capital of Egypt to Akhetaten.

Sure enough, Amenhotep IV decided to change his royal title to reflect his devotion to the Aten. He no longer wanted to be known as Amenhotep IV or be associated with the god Amun, instead he sought to focus completely on the Aten. The exact meaning of Akhenaten, his new personal name, has been the subject of debate among Egyptologists.

The word "akh" in ancient Egyptian (ꜥḥ) can have several translations, such as "satisfied", "effective spirit", or "fit for". Therefore, the name Akhenaten could be translated as "Aten is satisfied", "Effective Spirit of Aten" or "Useful to Aten", among other possibilities. By analyzing contemporary texts and inscriptions, Gertie Englund and Florence Friedman arrived at the translation "Effective for Aten". This is based on the fact that Akhenaten frequently described himself as "effective for" the sun disk in his writings. Therefore, Englund and Friedman conclude that Akhenaten's frequency of use of this term

probably means that his own name meant "Effective for Aten".

Some historians, such as William F. Albright, Edel Elmar, and Gerhard Fecht, propose that Akhenaten's name is misspelled and mispronounced. These historians believe that "Aten" should rather be "Jāti", representing the pharaoh's name Akhenjāti or Aḥenjāti (pronounced /ækə'njɑ:tɪ/), as it might have been pronounced in Ancient Egypt.

*Reference: Ludwig Morenz : The time of the regions in the mirror of the Gebelein region: historical-cultural reconstructions. Brill, Leiden 2010, ISBN 90-04-16766-8, page 27.*

*Thomas Schneider: Lexicon of the Pharaohs. Albatross, Düsseldorf 2002, ISBN 3-491-96053-3, p. 66.*

T  
he stelae, limit of the royal city of  
Akhenaten

The border stelae of Akhenaten are unique in the surviving record. Among the oldest recorded statements about the founding of a city, they take the form of rock inscriptions on the cliffs around Akhetaten 'the horizon of Aten'. Akhetaten is the city founded by King Akhenaten (reigned c. 1351-1334 B.C.) in a desert bay in Middle Egypt halfway between ancient Memphis and Thebes. The inscriptions are the earliest monuments to the kingship written primarily in Late Egyptian, closer to the spoken

language of the New Kingdom of Egypt (1550-1070 BCE) than to the courtier and more formal Middle Egyptian of the Middle Kingdom (2025-1700). BC). This modernization of the written language would have created a strong impact on the ancient reader. The contents are also radical; they present the city as a monument made by the king to the only god he adored, the sun-god Ra in his most visible form, the solar disk (in Egyptian: Aten). This marks the greatest upheaval in ancient Egyptian religious history, and is often labeled the first recorded case of monotheism (exclusive belief in one god). Amarna (known in Arabic as تل العمارنة or El-Amarna<sup>68</sup>, also as Tell el-Amarna or al-‘Amārnah) is an Egyptian region located on the eastern bank of the Nile River. It is famous for being the place where the city of Akhetaten (also known as Akhetaten) was built in the mid-14th century BC, which became the new capital of Egypt. The stelae provide unique data on the years in which Akhenaten lived in the city.

After Akhenaten's death, the city of Amarna lost its status as the center of royal power under the reign of the young pharaoh Tutankhamen. The city's monuments were dismantled by later rulers such as Horemheb. In the time of Ramesses II, a campaign was started to erase Akhenaten's name and image and eliminate his presence in eternity. This was due to the exclusion of other gods from the king's worship and support during his reign. As part of this destruction, the images in the boundary stela inscriptions were erased, as were the references to the king in the inscriptions.

There are two groups of stelae, identified by letters in Egyptological publications:

Stelae X, M, K on the North and south ends of the cliffs east of the city, on the East bank of the river: they are badly damaged and the start date is difficult to read, perhaps Akhenaten's regnal year 6 - all three have the same inscription, with the dedication

of the city to Aten.

Eleven more stelae, the best preserved being Stela S, all with more or less the same inscription, beginning with the date of Year 6, giving a clearer demarcation of the city limits, extending across the fields to the West, which presumably would have provided the main source of food for the city.

The inscription specifies that the king must never cross the limits: this was interpreted in some earlier scholarship as evidence that King Akhenaten stayed within the city limits for the rest of his life, but there is evidence that he continued to travel the country. Instead, the wording may be intended to fix the city limits against sprawl on land that was not originally consecrated in dedication to the sun god.

In the 8th year of Akhenaten's reign an inscription was added, renewing the king's dedication of the city to the sun god.

The following transliteration and translation gives the contents of the last group, based mainly on Stela S, in the Southeast corner of the area: there is an incomplete and now fragmentary cast of this in the Petrie Museum.

## **Translation of the stelae**

Year 6 month 4 of winter, day 13

Young God, content with what is right, lord of heaven, lord of earth, sun disk, living, great, illuminating both banks, alive, my father, the living Ra-Horakhty rejoicing in what is Right, in his name as Shu<sup>69</sup> which is in the solar disk, given life for ever and ever, living, great, solar disk, which is in the sed festival, in the midst of the domain of the solar disk in Akhetaten;

The strong living bull of Horus, beloved of the sun disk, he of the Two Goddesses, great in royalty in Akhetaten, Horus of gold, who raises the name of the sun disk, dual king, who lives on what is fair, lord of the two lands, unique Neferkheperura of Ra, son of Ra, who lives right, lord of the dawns, Akhenaten, great in his life, given life for ever and ever.

## Translation

Young God, unique of Ra, whose beauty created the solar disc, truly effective in the heart for the god who made it, the one who pleases him with what pleases him, the one who does what is useful for the one who gave birth to him, the who directs the earth for the one who put him on his throne, the one who supplies his personal patrimony with millions and a hundred thousand offerings, the one who raises the solar disc and magnifies his name, the one who made the earth for the one who made it, king dual, who lives on what is just, lord of the two lands, unique Neferkheperura of Ra, son of Ra, who lives on what is right, lord of dawns, Akhenaten, great in his life, given life forever and ever centuries. The chief woman of the nobles, great in the palace, perfect in appearance, beautiful in the double feather, mistress of joy, united in favor, whose voice the people are glad to hear, great wife of the king, his beloved mistress of the two lands, Neferneferuaten, Nefertiti, granted life forever and eternity.

## The king visits the city

### Translation

On this day One was in Akhetaten in the tent mat made by the Presence of him, may he live, prosper and be well, in Akhetaten, called the solar disk is contained. Dawn by his Presence, may he live, prosper and be well, on horseback, in the great chariot of fine gold, like the disk of the sun when it rises from the horizon,

and has filled the two lands with his love. Advancing perfectly towards Akhetaten, in the first time of discovering him by His Presence, may he live and prosper and be well, for his foundation, as a monument to the sun disk by his father's command, the living Ra-Horakhty rejoicing in what is right , in his name as Shu who is in the solar disc, given life for ever and ever, to make him a monument within it. making there offer a great offering of bread and beer, oxen, cows, bulls, birds, wine, fruits, incense, all good plants, on the day of the foundation of Akhetaten for the living solar disk, which receives favors, which is loved by life, prosperity and health of the dual king, who lives by Right, lord of the two lands, unique Neferkheperura of Ra, son of Ra, who lives by right, lord of dawns, Akhenaten, great in his life, given life for ever and ever. Continuing south, resting in His Presence, may he live, prosper, be well, in his chariot before his father the living Ra-Horakhty rejoicing in what is Right, in his name as Shu who is on the sun disk, given life forever and ever, on the southeastern mountain of Akhetaten, with his father's rays upon him in life and power, making his body young every day.

## **Oath of the king**

### Translation

Oath sworn by the dual king, who lives for what is Right, lord of the two lands, Neferkheperura<sup>70</sup> unique of Ra, son of Ra, who lives rightly, lord of the dawns, Akhenaten, great in his life, given life forever and ever.

As my father lives the living Ra-Horakhty rejoicing in what is Correct, in his name as Shu who is in the solar disc, given life for ever and ever, as my heart sweetens over the king's wife, over his children, may old age be granted to the wife of the great king Neferneferuaten Nefertiti granted eternal life, in this million years, as long as she is under the hand of Pharaoh, may

he live and prosper and be well, and old age be granted to the King Meretaton's daughter and Meketaton, the king's daughter, their sons, while they are under the hand of the king's wife their mother forever and ever, my oath in truth, I mean, I do not say falsely, for the centuries of the centuries.

(south stela:)

The southern stele that stands on the eastern Akhetaten mountain is the Akhetaten stele, which I have made to stand in its position: I will never overtake it to the south for ever and ever, the southwestern stele is made in front of it, on the southern mountain of Akhetaten accurately.

(central stele:)

The middle stela that is on the eastern mountain of Akhetaten, is the stele of Akhetaten, which I have made to be in its position on the eastern mountain of Akhetaten: I will never surpass it to the east for ever and ever, the stele of the half that is on the western mountain of Akhetaten is being made by facing it precisely.

(north stela:)

The northeast stela of Akhetaten I installed in its place, this is the north stela of Akhetaten.

I will never surpass it by sailing north for ever and ever, the north stela found on the western mountain of Akhetaten is being made facing it precisely.

(Urban area)

Now for Akhetaten from the south stela to the North stela, measuring the distance stela to stela on the eastern mountain of Akhetaten, making six river lengths, 1 1/4 fractions and 4 cubits,

and also from the southwestern Akhetaten stela to the northwest stela, on the western mountain of Akhetaten, making six rivers long, 1 1/4 fractions and 4 cubits.

(dedication:)

As for the interior of these four stelae, from the eastern mountain to the western mountain this is all Akhetaton, it belongs to my father, the living Ra-Horakhty who rejoices in what is right, in his name as Shu who is in the solar disc, given life for ever and ever, cliffs, mountains, swamps, new fields, high ground, added fields, fields with water, landing stages, riverbanks, people, herds, bushes, everything that the solar disk my father makes grow, forever and ever.

(future:)

I will not break this oath that I have made for my father's solar disc, forever and ever. It is now set on a stone stele.

On the southeastern boundary, likewise on the northeastern boundary of Akhetaten, and likewise established on a stone stela on the southwest boundary, likewise on the western boundary of Akhetaten. It must not be cut, it must not be washed, it must not be disfigured, it must not be plastered, it must not disappear. If it fades, if it crumbles, if the stele that bears it falls, I will restore it back to this place where it is.

Renewal of the oath in year 8

Transcription

m wHm pay.i anx  
m rnpt-sp xmn tpy prt sw xmn  
iw.tw m Axt-itn  
iw pr-aA anx wDA snb aHa

xaw Hr wrryt aAt n Dam  
Hr ptr nA wDw n pA itn  
nty m paga Dw  
m pa tas rsy iabty n axt itn

Renewal of the oath in year 8

Translation

Repeating my oath in regnal year 8, first month of winter, day 8.

One was in Akhetaten, Pharaoh, may he live and prosper and be well, stood up and appeared in the great chariot of fine gold, to inspect the stelae of the Aten which are on this mountain as the southeast boundary of Akhetaten.

*References: Lichtheim 1976: 48-51*

The city of Amarna had a brief existence, limited to just twelve years during the reign of Akhenaten and an estimated three more years during the rule of Tutankhamun. However, this short period witnessed intense intellectual activity, remarkable innovations, and an extraordinary freedom that manifested itself in different forms of art and the rise of small businesses. With its cosmopolitan, dynamic and creative character, Amarna became a moment like no other in the history of ancient Egypt.

The city of Akhetatón was designed with an orthogonal geometric layout, also known as hypodamic, and fourteen large stelae were built to mark its limits. Inside, Akhenaten ordered the construction of majestic buildings, including:

The great temple of Aten, characterized by its construction in the open air and without a roof, which allowed the entry of sunlight. The temple was divided into two important sections: "The Jubilee House", which included a pylon and a hypostyle hall

with 16 columns, and "The Discovery of Aten", which consisted of six consecutive patios with 365 offering tables. The temple was built using small stone blocks called talatat and the best materials available.

The small temple of the Aten, the other temple dedicated to the Aten, probably built earlier, stood next to the King's House and near the Royal Palace.

The royal palaces, built for Akhenaten, Queen Nefertiti, and the royal princesses. One of them included a terrace called the "apparition window", from which the royal family showed themselves to their subjects and had great symbolic importance. There was also the northern palace, built for the queen, which included large gardens and ponds with various animals.

Administrative buildings such as the archives building, which contained the "el-Amarna Tablets" or "Amarna Letters", royal correspondence.

The houses of the nobles, which were in the center of the city and had a rectangular shape.

The hypogea, tombs excavated in the rock, located to the north and south of the city. In them, scenes of the daily life of the ancient city could be seen, such as the public appearances of the royal couple.

A city for the workers of the necropolis.

After Akhenaten's death, the warlord Horemheb became pharaoh and began the systematic destruction of the city of Amarna. He used its ruins, as well as the stone blocks known as talat, to build new buildings in other parts of Egypt. The city had been abandoned approximately 15 years after its founding, around the third year of the reign of Tutankhaton (later known as Tutankhamen). After its abandonment, the Egyptian court and

administration returned to Thebes.

Names of the God Shu whose name is in Ra.

Under King Akhenaten, in the early years of his reign, the god Shu was, among other things, part of the so-called "didactic first name" of the god Aten, who had been given a royal title written on two cartouches by Akhenaten. While in the first cartouche of Aten the god Re-Harakhte is named, in the second it is the god Shu in his meaning as god of air and sunlight to define Aten: "In his name as Shu, the one who is on the sun disk (Aton) is." Beginning in the ninth year of his reign, the didactic name of the Aton was changed, and Schu is no longer mentioned.

Another of the names of the God of the Void and the air, Shu.

Neheh

Nḥḥ

Eternity, (The time in which Re does not dwell in the Duat).

*Reference: Richard H. Wilkinson: The World of the Gods in Ancient Egypt. Faith, Power, Mythology. Stuttgart 2003, page 129.*

T

## he cubic reason and its relationship with the Devir or Saints of the Saints

In the Greco-Latin world, there was a philosophy closely related to architecture known as Cubic Reason<sup>71</sup>, who saw in the number the first cause or "Fiat lux"<sup>72</sup> of the existence of the cosmos in the form of a container cube of all created things. The first to write about this "philosophy of form" was Lucio Vitruvio in book V of his codex De Arquitectura "The 10 books of Architecture". He comments in the preface to this book how, for Pythagoras, the number 216 is the most appropriate to contain knowledge.

"It seemed good to them to write their theories and their rules in volumes with a cubic structure, they fixed the cube as the set of 216 verses".

Vitruvius Pollio 1st century B.C.

Reference: De Architectura libri decem (De architecture) by Vitruvius

This doctrine was seen as a structure or support for the

development of culture, either through a form of architecture or in the compendium of a geometry codex, at the center of which were numbers, the verb fertilizing space, giving life to these cultural forms. The Vitruvian codex itself can be understood, in the organicity of the different chapters, as an intellectual building whose vertices have the number 6<sup>73</sup>, and in its center, as if it were a hexagon, the doctrine of "cubic reason". If we analyze the name of the author as the name of the treaty: "Lucio Vitruvii, De Architectura", we discover that it is an acronym that veils the real meaning. You can translate this text as Born in the light of the emerald tr 6\*6\*6. This is because the Latin letters can be read as numbers.

M.VITRUVVII POLIONIS, Marco Vitruvio Pollio (Latin Marcus Vitruvius Pollio; about 80–70 BC - about 15 BC). From Latin read as Roman numerals: VI-TRU-VIVI = 6 TRU-6-6 or what is the same 6 triangle 6-6.

The compendium of knowledge of the Vitruvian world was understood, in the form of theoretical spaces whose ratio is 216, that is, a cube with side 6, as a form of revival of the Pythagorean doctrine.

6\*6\*6=216.

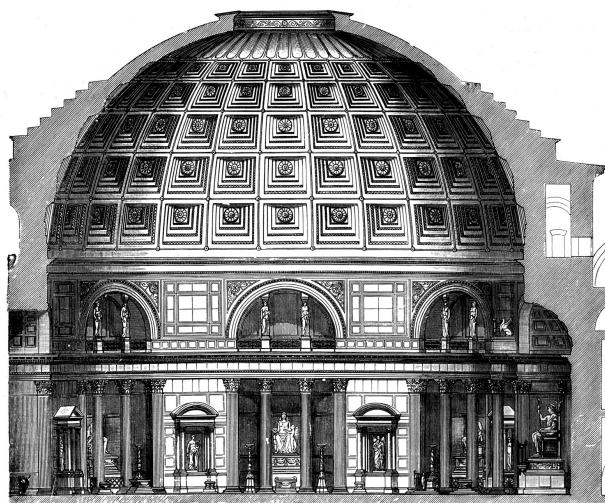
Man, according to Vitruvii<sup>74</sup>, in the fullness of its knowledge, it represents a perfectly polished cube, and its cultural expression is the achievement of squaring the circle. Many of the machines proposed in his treatise on mechanics had octagonal wheels, a link between the square and the circle. We can see it in the architectural plan of the Pantheon in Rome<sup>75</sup>, contemporary

work of the author himself. The dome of this work rests statically on the cylinder that has a radius of 21.60 m, the same dimension as the cylinder and its height. The nave of the pantheon, with square foundations and checkerboard pavement, is transformed into an octagon inscribed in a circle.

In flat geometry, the circle is a symbol of heaven and the square of earth, and the octagon is intermediate between one and the other, and through it the squaring of the circle is achieved, the indissoluble union of spirit and matter.

The pantheon is the only ancient building whose architecture reproduces a cosmic sphere resting on the earth. The coffer of the dome, as if it were a crystal, reflects the light from the oculus onto the checkerboard pavement, creating a certain specular geometry of light.

OBJ



Longitudinal section of the Pantheon of Agrippa 27 B.C.

Agrippa's Pantheon<sup>76</sup> The Pantheon of Rome (Italian: Il

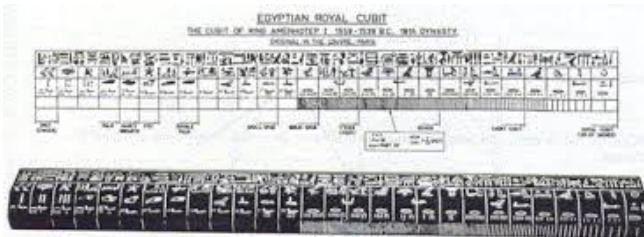
Pantheon) is a circular temple erected in Rome by Hadrian at the beginning of the Roman Empire, between 118 and 125 AD. It is completely built on the ruins of the temple erected in 27 BC. C. by Agrippa, destroyed by fire in the year 80, dedicated to all the Gods the word pantheon, of Greek origin means "temple of all the Gods". In the city, it is popularly known as La Rotonda (the Rotunda), hence the name of the square where it is located.

Man, as the foundation of the cosmos inscribed within the cube (Ad quadratum) or Vitruvian Man, was used as an architectural plan or model for the construction of sacred spaces since ancient times and, seen from its implicit geometry, as a repository of cosmic metrics. , fingers, palms and elbows, were used as a mason's rule. The human being and its symmetry were used as a modulator of three-dimensional space.

The constructive symbols arose from this codification of the human figure and as recognition within the guild of builders of certain "words-forms", essential when building sacred spaces. All this metric or ancestral knowledge of the art of architecture was inherited by Europe from the first schools of builders in North Africa and the Mesopotamian culture.

The oldest mason's rules, such as the Egyptian sacred cubit or 0.5236 m cubit, were organized to be read as alphabets and therefore structured as a symbolic language whose matter is stone. This rule worked like a fractal of the number 6, which in ancient times symbolized the creative verb.  $31415/6=0.5236m$

[OB]



Egyptian sacred elbow 52.36 cm

The Egyptian architect thought in verb portions when organizing sacred spaces.

In Egypt, the creation of spaces that resonated with light was sought, a way in which geometry acted as a support for the letters. This mason's rule started at inch 1, with the symbol for "Atum Ra<sup>77</sup>" the jewel in the lotus, which arose like a crystal in the heart of the great architect (God Ptah) and ended at inch 28 in the logogram of the sounds "Ou", in the shape of a sparrow that was engraved on the sacred elbow 2 times at the end of the rule, joining the symbology of the "vesica piscis" and the sound "Ou"<sup>78</sup>.

From this logo in the shape of 2 sparrows that symbolize the creative verb, inch 28 in the Egyptian sacred cubit, the mythology of the cherubs of the ark of the alliance arose.

These sounds in particular represent the verb and can be translated as "light and life force", epithets of two of the most important Gods of pre-unification Egypt, such as the God "Khnum, the eternal potter",<sup>79</sup> also known as "Monadic Sun", God with human form and ram's head, worshiped as patron of the Nile River and the divinity or archetype "Shu",<sup>80</sup> life-giving

breath, warm breath that arises from the mouth of the god Ptah, the word understood as light and scaffolding pushing and supporting the cosmic space. Both carry the character "Ou" the sparrow in their names and give us an idea of the implicit meaning of this character, which over the millennia gave birth to the Hebrew letter "Vav", heir to all this symbology.

In Biblical Hebrew, the letter vav also has the function of inverting the apparent tense of a verb, to its opposite, from past to future or from future to past (vav hahipuj). The first occurrence in the Torah of this type of vav is the vav that begins the twenty-second word from the beginning of Creation, "And Gd said....". This is the first explicit saying of the 10 sayings of Creation: "And Gd said [the verb 'said' is reversed from future to past tense by the vav at the beginning of the word -'And']: 'Let the light' and it was the light". The phenomenon of light breaking the darkness of the tzimtzum, the primordial contraction, is itself the secret of time, (the future transforming into light), that permeates space.

Source: [https://es.chabad.org/library/article\\_cdo/aid/700476/jewish/Vav.htm](https://es.chabad.org/library/article_cdo/aid/700476/jewish/Vav.htm)

Letter or symbol that is hidden in the name "Boaz" and contributes the letter "O" to the name, said letter is hidden in the name. Within Egyptian cosmology there was the idea of creating spaces with a certain light metric, composition of matter resonating in the light.

The sacred cubit rule, 28 inches or 0.5236 m, arises from dividing the number  $\pi$  by 6. The implicit image in this continent is that of the verb over space, fertilizing and giving life to the fundamental geometry hexagons to which it can be reduced the number 3.1416.

A curious fact: if I make a circle whose diameter is 2 sacred

cubits and divide it by 6, I get a hexagon whose perimeter is the number  $\pi$ . And if I draw 2 circles whose Vesica Piscis<sup>81</sup> is the sacred cubit, I obtain with many decimals the measure of the Fish, which was a sacred number in antiquity, since it represents the root of 3. If I add to the sacred cubit of 0.5236 m the number  $\pi$  ( $0.5236 + 0,031416$ ). = 0.555.

Simplified in the number "555" divine number considered perfectly polished stone or stone fertilized by the verb. These numbers are implicit in the most sacred spaces of antiquity, such as the "Sancta santorum" of Solomon's temple and the King's chamber of the great pyramid.

In both cases, if we create a space of 10 sacred cubits and take it as a base, we draw a golden rectangle, the rectangle on its smaller side will measure 3.1416 meters, that is, 6 sacred cubits. The Hebrew word "Devir" whose meaning is "verb", place where the ark of the alliance was deposited, has a geometry (numerical value of the word of 216, equal to the Hebrew phrases "Breath" and "lion", representative number of cultural objects whose metric is the cosmic. This number represents 3 times the verb or cubic ratio of  $6*6*6$ , a perfectly polished cube 6 sacred Egyptian cubits wide, whose side will measure 3.1416 m.

In this way, we can determine that the sacred space "Fiat lux" revolves in a "Golden form" around a cube of  $6*6*6$  sacred cubits whose sides measure 3.1416, as a paradigmatic form of hexagonal or cubic motor. "Squaring the circle".

In Arabic poetry the Devir was called by the name of Byblos. This is interesting because the geometry of the word Byblos is

314, in an unequivocal reference to the number  $\pi$ .

The word "Hekal"<sup>82</sup> or holy, the sacred space in front of the "Devir", has a geometry of 65, the same as the word silence and word number 6. This word, which is usually translated as temple or great construction, comes from the etymological root of the Acadian culture " E-gal" whose meaning is "Great ship". It is possible that the treatment given in antiquity to these numerical entities is that of a continent in the center of the cosmic ocean.

Regarding the geometric aspect of these constructions such as the Devir, whose geometry is 216, we contemplate that it contains the "ark of the alliance" whose representative number is  $6*6*6$  or Ark of God "Arun Elohim" with the number of  $7*7*7$ . With all this, we can determine that these spaces function as numerical powers that are expressed as mathematical boxes one inside the other, as if it were a book, whose continent is the number  $\pi$ .

The Egyptians represented the number 3.1416 in the form of a philosophical cube with side 6. This geometric archetype gives rise to the cube-shaped logo of the divine name "Ptah" - Pi-tah<sup>83</sup> Great Universal Architect, the main creative demiurge along with the God Thoth of all Egyptian cosmology. This cubic logo, whose name is "stool" over the millennia and together with the logo for Boca related to the cult of Ra, will become the Greek letter  $\pi$ .

These logos that appear on the 0.5236 m Egyptian sacred rule or cubit, which were linked to one of the oldest deities in the Indo-European world known as *Min*<sup>84</sup>, God worshiped in the "Naqada" culture <sup>85</sup>, unique culture that united Egyptian and

Sumerian elements in a cultural expression of rare beauty. The God Min gives birth to the myth of the labyrinth in whose center is the Minotaur or "Bull of his mother", and Daedalus, the architect of his own architecture. They share the same epithet with the God Amon-Ra, that of being both bulls of his Mother. In other words, fecundators of the natural world.

The myth arises from one of the oldest festivities in the world, dedicated to Min, known as the festival of the ladder in which, through a fundamental pole, ropes were stretched and priests spiraled up to the end of the crowned pole. with a fork-shaped symbol, a spiral and the "Ima Branch", logos related to the 27th and 28th inches of the sacred cubit. Therefore, when we look at bas-reliefs of this archetype, on columns and friezes, we are in the presence of an architectural paradigm and rules for sacred architecture.

Each part of the body of the God Min was seen as numbers and geometries such as the sacred cubit of 0.5236 m and the number 6, also the spiral that represented the number 8, the place where the winds are born within the Indo-European culture, the house of the god Triton.

The ima branch<sup>86</sup>, which can be interpreted in its natural world form as Osiris ascended in the light, and the fundamental pole of creation, are cultural objects that have important parallels with the culture of Sumer, where symbolic poles or palm trees are surmounted by shaped objects. Pineapple. A symbolic reduction can be made of the logos that appear in this mason's rule in their intrinsic meaning, they can be interpreted as follows:

"From the heart of the great architect, the jewel in the lotus, to the rise in the light of day, [revolutions in light] the name by which the Egyptian book of the dead was known, Rise in the revolution of light" . It should be mentioned that the dung beetle spins its ball counterclockwise, just like the retrograde motion of Sirius."

The oldest name of the God Min, was that of Amtu, as can be seen in the translation of The Book of the Dead by the Egyptologist Wallis Budge. In Sumerian a similar word is Absu<sup>87</sup> "Waters of the cosmic ocean". Egyptian culture has, in part, a Sumerian cultural base, as can be seen in the "Naqada" cultural stratum, mainly in the recreation of its ceramics, the cradle of Egyptian civilization. There is a similarity between both aesthetics, at least at the beginning of Egyptian history.

The name of the city of Min was "Apu" (Panopolis in Greek), the city of Pan. In this epigraph you can find all the symbologies previously exposed since this name means "cosmic ocean, Pan" all "(in Greek, Πάν) was the god of shepherds and flocks in Greek mythology, its meaning is all created things, whose center is  $\pi$  plus the creative sound Ou, the sparrow, inch number 28 of the Egyptian sacred cubit". Very similar to the name of the God Anubis that the Egyptians called Anpu or Inpu, with the same symbology.

**Apsu** (Akkadian: *apsû*), Abzu (Sumerian: *Abzu*) or also Engur (Sumerian: *engur*; Akkadian: *engurru*) literally, ap or ab='ocean' zu='to know' or 'deep' "to know" or "deep" was the masculine genius, the spirit and was the name given in the poem Enuma Elish to the primordial masculine principle of the fresh water of

the subterranean aquifers in the cosmogonic interpretation of the Sumerian and Akkadian mythologies and on which the earth floats. Lakes, springs, rivers, wells or other sources of fresh water would get their water from the abzu/apsu<sup>88</sup>. It is possible that religious experiences of extreme emptiness in the Buddhist or Taoist style have a harmony with these symbols in ancient times, that is, that these symbolologies represent the cosmic ocean of consciousness that is visualized as an infinite empty space, experiences of Samadhi.

To understand this ideology, it is necessary to analyze the way in which geometry was made in the Egypt of the first dynasties and how certain impressions and models of the world were related to the geometer, and his eternal search for apotheosis in the very experience of the work.

In the book of the revelations of John, a work that due to its temporal proximity can be considered a contemporary of the Vitruvian codex, VITRVII, De architectura is a treatise on architecture written by Marco Vitruvio, probably around the year 15 BC, can be read in reference to the anathema of the cubic number 216: "Here is wisdom! Let the intelligent one calculate the number of the spiral, since it is the number of man, his number is  $6 * 6 * 6$ ". This particular passage of the book, acquires a maximum geometric sense if it is interpreted within the Pythagorean aesthetic recovered by Vitruvius, when relating it to the art of architecture and the doctrine of "cubic reason", which for the master in architecture represented the continent of the world. This figure or cubic arrangement symbolizes the achievement of perfection in the geometric understanding of the universe.

The word leviathan from the Hebrew “לִוְיָתָן”, liwyatan<sup>89</sup>, coiled”, Standard Hebrew gematria: 496, translated over the centuries as beast or sea monster in a possible etymological relationship with amphibian gods such as Ea<sup>90</sup>, Sumerian God of the primordial waters, or Dgan Philistine God in the shape of a man and the

body of a fish, is related within the art of geometry with the golden spirals and with the place where the winds are born, the house of the god Triton, of these symbols the myth of the turtle shell arose in the Indo-European world and the tao symbol for Chinese culture. These symbols as Fibonacci numbers contribute to the imaginary of antiquity a certain guiding idea where spirals swirl around a cubic space of side 6, as can be seen in sacred spaces of antiquity such as the "Devir" <sup>91</sup>of Solomon's temple, whose geometry<sup>92</sup> is 216 or a cube of side 6. The word dragon in Hebrew תַּנִּינָה "Tannin<sup>93</sup>" It has a gematria close to the number 555, which is equal to the sacred cubit plus the number  $\pi$ ,  $(0.5236 + 0.031416) = 0.555$ . Simplified 555.

The Greek διάκρισις adds 555. διάκρισις translates as "discernment" and is transcribed as diakrisis. See 1 Corinthians 12:10, Hebrews 5:14.

The Greek ἐπιθυμία adds 555. ἐπιθυμία translates as "desire" or "lust" and is transliterated as epithumia. See Mark 4:19, Luke 22:15, James 1:15, 1 John 2:16-17, etc. From ἐπί epi "in" and θυμίαω thumiaó "burn", with the stem θύω thuó "sacrifice", "kill", "kill".

Within this coding system, where the numerical explains the meaning of certain words, there are a series of words whose Gematria geometry is transcendental, related to the art of construction, such as the word "Devir" or "Holy of Holies". Of Solomon's temple.

This word has a gematria of 216, that is, a cube with side 6 or  $(6*6*6)$ . In the construction of this space, the Greco-Latin concept of "Cubic Reason" is implied, whose center is the

number 3.1416.

The anagram of the word "Devir"<sup>94</sup> It is the word "Hexagon", in a clear reference to a cube whose perspective draws a 6-sided figure in space whose length is 3.1416. Another phrase related to the word "Devir", is "20 cubits" or "Twenty Cubits", "Esarim Amah", the Devir of Solomon's temple was organized as a cube of 20 cubits x 20. This phrase has gematria (6\* 6\*6) whose result is 216. The number (6\*6\*6) appears in important passages of the biblical text. In Jeremiah 10.12 we read "He made the earth, with his power, he established the word with his wisdom and narrowed the heavens according to his discretion", "He made the earth". "Asah Aretz" has gematria (6\*6\*6), and the phrase "Therefore let there be light" "Yahi Moroth" has gematria (6\*6\*6). This phrase is related to the number (7\*7\*7).

The complete phrase of the biblical text is "In the firmament of heaven" whose gematria is (7\*7\*7) "Therefore let there be light" (6\*6\*6). The sum of both terms results in "1443" which is equal to  $3 \times 13 \times 37$ , relating the entire numerical base of the books of the old testament. Another phrase with gematria (6\*6\*6) is "The Ark of God", Arun Ha Qadosh and the phrase "The Holy Crown", Nezar Ha Qadosh. The number of talents that King Solomon collected in a year was 666, in a clear reference to the work of the Sun. If we study the phrase written in Hebrew "Kakarva sheish sheish himmayoth sheysh" in Spanish "talents 666", the first 3 letters form the word sun, in Hebrew "Shemesh". This is consistent with the Hebrew phrase "The Lord is a sun", with gematria (6\*6\*6)<sup>95</sup>. Another significant number or phrase in both Greek and Hebrew is the word "biblos", books, has gematria 314, in an unequivocal reference

to the number  $\pi$ , as well as the Hebrew word "Shadday" one of the names of the deity, with gematria 314. If we study the metrics of the words associated with the sacred spaces of antiquity, we discover that these works were organized from the numerical and geometrical. "A term related to the Holy of Holies is Devir (דְּבִיר), transliterated in the Septuagint as dabir (δαβίρ), and meaning the rear (western) part of the Sanctuary, or else deriving from the Hebrew verb with root D-V-R, "to speak", which justifies its Latin translation in the Vulgate as "oraculum". To refer specifically to the Holy of Holies, the Vulgate uses the expression Sanctum sanctorum, starting from its Greek equivalent in the Septuagint, hagios ton hagion (ἅγιος τῶν ἁγίων), whose meaning is "Holy of Holies or Most Holy". All these expressions, as well as many others related to it, have their ultimate origin in the Hebrew expression Kodesh haKodashim".

*Source: "Byblos Symbolic Architecture", Arq. Diego Kurilo Editorial Sophia Lux.*

The last 60 cubits = 0.5236 m x 60 of the pyramid of Giza, measure in Mts = 31,416 in an unequivocal reference to the number 314, it is likely that the figure of the pyramid that in the city of Heliopolis took the shape of a pyramid, the Primal mound of creation, this strongly related to the Egyptian sacred elbow, if one studies the sacred constructions of Egypt, IV, V dynasty, the use of the sacred elbow is notorious. The benben "the brilliant" and the benu bird "Brightness", (Phoenix in Greek) perches on the mound, the pyramidon, the star Sirius returns to the same place every 1461 years in retrograde motion.

About the pyramidon Benben, (Ancient Egyptian benbenti for "he of the Benben stone") is the name of a pyramid-shaped

divine stone from Heliopolis, capital of the thirteenth intact scepter canon of Lower Egypt, 12 km northeast of Cairo . The Benben is understood to be the primordial hill on which Atum first set foot on land.

The Benben Stone is first associated with the gods Sokar and Atum, who arose from the primordial waters of Nun; stones corresponding to the benben were found in their temples. The top of an obelisk, such as that of the Egyptian pyramids, the pyramidion, is called a benbenet in ancient Egypt.

The benben is first mentioned in the Pyramid Texts in connection with an obelisk ("Techen"). A connection to the sun god Re at Heliopolis cannot be established for the early phase of the Benben stone cult, as inscriptions and archaeological finds are missing. The previously assumed connections of the Benben stone as a "template" for structures in the sun sanctuaries were based on "possible interpretations" and anachronisms, so these assumptions could not be confirmed.

The benben was later kept in the innermost shrine of the "House of Re". The Holy of Holies of the Temple of the Aten at Tell el-Amarna (Achet-Aten) bore the same name.

*Reference: Adolf Erman, Hermann Grapow: Dictionary of the Egyptian Language. Hinrichs, Berlin, 1959, entry 459.13-14.*

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## P rayers, and ancient songs

The Our Father is the prayer with which Jesus of Nazareth taught his disciples to pray to God, in response to their request:

“It happened that Jesus was praying in a place, and when he had finished, one of his disciples said to him: Lord, teach us to pray, as John also taught his disciples.” (Lk 11, 1). Jesus calls his

relationship with the absolute, Father and in that relationship Jesus teaches the prayer our father, to enter into communion with the divided or eternal absolute, that is, God the Father.

The prayer appears in the context of the Sermon on the Mount. Jesus had already started his public life, and because he was already a well-known preacher he gathered many people who wanted to receive his teachings. He decided to climb a mountain so that everyone could hear him, and an important part of Christian teachings is based on this Gospel passage: the beatitudes (Mt 5:1-12), the comparison of the disciples with the light of the world (Mt 5 :14-16), Jesus' attitude regarding the Law of Moses (Mt 5:17-20), and his comments on the commandments (Mt 5:21-37), among other fundamental teachings for Christians.

The context in which Jesus expounds the Our Father is that of reproaching those, both Jews and Gentiles, who have turned prayer, like almsgiving, into a merely external habit (Mt 6:5-8). Jesus recommends praying in private and simply, and offers them the Our Father as an example of a simple prayer to address the Father.

The text of Luke according to the Catholic translation of the American Bible says:

«Father, hallowed be your name; your kingdom come; give us every day the bread we need; forgive us our sins, because we also forgive everyone who offends us; And do not let us into temptation." (Lk 11:2-4).

Πάτερ ἡμῶν (New Testament Matthew 6:9-13) Koinē Greek

Πάτερ ἡμῶν  
Pater hēmōn

Πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς·  
Pater hēmōn, ho en tois ouranois  
Our father who art in Heaven,

ἅγιασθήτω τὸ ὄνομά σου·  
hagiasthētō to onoma sou;  
let your name be hallowed;

ἐλθέτω ἡ βασιλεία σου·  
elthetō hē Basileia sou;  
your kingdom come;

γενηθήτω τὸ θέλημά σου,  
genethetō to Thelēma sou,  
Thy will be done

ώς ἐν οὐρανῷ καὶ ἐπὶ τῆς γῆς·  
hōs en ouranōi, kai epi tēs gēs;  
as in heaven also on earth

τὸν ἄρτον ἡμῶν τὸν ἐπιούσιον δὸς ἡμῖν σήμερον·  
ton arton hēmōn ton epiousion dos hēmin sēmeron;  
our super substantial bread give it to us today.

καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν,  
kai aphies hēmin ta opheilēmata hēmōn,  
And forgive us our debts,

ώς καὶ ἡμεῖς ἀφιεμεν τοῖς ὀφειλέταις ἡμῶν·  
hōs kai hēmeis aphiemen tois opheiletais hēmōn;  
as we also forgive our debtors.

καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν,  
kai mē eisenenēkēis hēmas eis peirasmon,  
And do not lead us into temptation,

ἀλλὰ ἀρῦσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ.  
alla rhusai hēmas apo tou ponērou.  
but deliver us from evil.

Ὄτι σοῦ ἔστιν ἡ βασιλεία καὶ ἡ δύναμις καὶ ἡ δόξα εἰς τοὺς  
αἰῶνας.  
ἀμήν.

Hoti sou estin hē Basileia, kai hē dūnamis, kai hē doxa eis tous  
aiōnas.

Amen.

Because yours is the Kingdom, yours the power and the glory,  
forever.

Saint Augustine offers the following analysis of the Our Father, which develops the words of Jesus just before him in the Gospel of Matthew: "Your Father knows what you need before you ask him. Pray therefore in this way" (Mt 6:8).

We need to use words (when we pray) so that we can remember to consider carefully what we are asking for, not to think that we can instruct the Lord or prevail over him. When we say: "Hallowed be your name", we are remembering to wish that his name, which in fact is always holy, is also considered holy among men. ...But this is a help for men, not for God. ...And as for our saying, "Your kingdom come," it will certainly come whether we want it to or not. But we are fanning our desires for the kingdom so that it can come to us and we may deserve to reign there. ...When we say: "Deliver us from evil", we are reminding ourselves to reflect on the fact that we do not yet

enjoy the state of bliss in which we will not suffer any evil. ...It was very appropriate that all these truths were entrusted to us to be remembered in these very words. Whatever other words we prefer to say (words the prayer chooses for his disposition to clarify himself or that he simply adopts for his disposition to intensify), we say nothing that is not contained in the will of the Lord. Prayer, provided, of course, we are praying in a correct and proper way. This excerpt from Augustine is included in the Office of Readings in the Catholic Liturgy of the Hours.

It is possible that the Christian Our Father has a base, albeit superficial and somewhat poorly defined, in ancient Egyptian texts, mainly the Blind Man's prayer that appears in the Egyptian book of the dead. Prayer of the Blind – 1000 (b.c.e.).

En The Papirus of Ani, Wallis Budge translates one of the Egyptian versions of the **Maxims of Ani** (Khensu hetep).

The God of this Earth is the  
ruler Of The Horizon,  
God is to make his name great,  
he dedicates it to the worship of his  
name of him, gives his existence from God,  
He will do your business  
The likeness of him [Image] of him is on Earth,  
God is given incense and food  
daily offerings,  
The God will judge the true and honest  
and he will forgive our debtors,  
Guard against the thing that God  
abominate, preserve me from evil,  
God is the king of the horizon,  
of power, and of glory,  
He increases, he whoever he

increases, Let him be tomorrow like  
Today.

### **Our Father (Matthew's version) – 75-80 (C.E.)**

Our Father, who art in heaven,  
Hallowed be thy name;  
Let your kingdom come;  
Your will be done on earth  
in the sky.

Give us today our daily bread;  
forgive our offenses  
as we also forgive  
those who offend us;  
Lead us not into temptation, and  
deliver us from evil.

Yours is the kingdom, the power and the glory  
forever Lord. Amen.

It should be noted that Jesus lived in the context of Jewish spirituality, that the holy texts of Judaism are quoted frequently in the Gospels, and that Jesus, as a Jew, was subject to the Torah. He surely prayed the Eighteen blessings, the Shema, the Avinu Malkenu (our father, our king), the Psalms or Tehillim (praises in Spanish), among many other prayers that existed within the religious corpus of Judaism.

The translation of the word Tehillim: It is a Psalm whose meaning is "song of praise" and in Hebrew it is called Tehillim. Tehilah, its singular, means "glory", and Teiiah, "astonishment".

Tehillim, Psalms chapter 2; Why do the nations gather in fury, and the people plot in vain? [Why] do the kings of the earth rise up, and the rulers together assemble against Adonai and against his anointed, [saying:] "Let us eradicate his ropes and cast off his ropes"? He Who Sits in Heaven laughs, my Master mocks them. Then He speaks to them in his anger, and terrifies them in his fury [saying to them:] "It is I who have anointed My king, in Zion<sup>96</sup>, My sacred mountain!" It is up to me to declare: Adonai told me: "You are My son, [I appreciate you as if] I have conceived you today. Ask of Me, and I will make the nations your inheritance, and your possessions will extend to the remotest ends of the earth. You will crush them with a rod of iron, you will smash them to pieces like a potter's vessel." And now, kings, be wise; draw a lesson, you rulers of the earth! Serve Adonai with fear, and rejoice with trembling. Hasten yourselves to purify [your hearts], lest He be angry, and you perish on the way even though His wrath burns for but a fleeting moment. Blessed are all who put their trust in Him.

It can be assured that if Judaism introduced a great novelty in the religious context of its time, Christianity brought to the world of its time a new vision of Divinity. For Christianity there was a deity, that of the Jews. There was only one true God, but it was not for just one people. The Lord went from being a local God of the Jewish people to being a universal God. That of the Christians was shown to all men who wanted to follow it without distinction of their origin. According to Christianity, the Lord had a new people to which any man of good will could belong and that new people was the Church. That is the reason why different Christian denominations call themselves the New Israel.

It is possible that the prayer known in the West as Our Father is itself a religious syncretism or a new interpretation of religious prayers prior to the Our Father itself, used in North African religions, as well as in Judaic culture and primitive Christianity that was essentially a religious cultural cognate and

amalgamation of many philosophies mainly during the second century. (e.c). Hellenistic Christianity was the product of cultural exchange (Cultural Cognate), in a Roman world where the main lingua franca was Greek, after Latin. In the Eastern Roman Empire, it was mainly spoken in Greek.

Koine Greek had become a lingua franca in the eastern Mediterranean and Asia Minor as a consequence of Alexander the Great's conquests in the 4th century BCE. C. The linguistic border that divided the Latin West and the Greek East passed through the Balkan Peninsula.

Educated Romans, particularly those of the ruling elite, studied Greek and often became highly fluent in that language, which was useful for diplomatic communications in the East, even beyond the borders of the empire. The international use of Greek was one of the conditions that made the spread of Christianity possible, which is evident, for example, in the choice of Greek as the language in which the epistles of Saint Paul were written and its use in ecumenical councils. With the dissolution of the empire in the West, Greek became the dominant language of the Roman Empire in the East, modernly called by some historians the Byzantine Empire.

*Sources: Treadgold, Warren (1997). A history of the Byzantine state and society. Stanford: Stanford University Press. ISBN 9780804726306. OCLC 37154904.*

*Treadgold, Warren (1997). A history of the Byzantine state and society. Stanford: Stanford University Press. ISBN 9780804726306. OCLC 37154904.*

Christianity influenced by Greek philosophy. It began in the late second century with figures such as Clement of Alexandria<sup>97</sup> who sought to provide Christianity with a philosophical framework with an accent on the Greek world.

In both cases, all these types or religious aspects have a symbolic basis or a certain parallelism in the translation of texts with Ancient Egypt, in addition to a fundamentally primitive Christian relationship with the Pythagoreanism of the time, or

Neo-Pythagoreanism, at least in terms of the symbolism of numbers.

This can be demonstrated in the Gospel of Saint John, the famous catch of fish, The number 153 appears in the Gospel of John (21:11) as the number of fish that Jesus caused to be caught in the miraculous catch of fish, which is considered by some to be a coded reference to Pythagorean beliefs.

On the Vesica piscis, a sacred geometric figure in the shape of a fish. Exactly, the geometric ratio of these dimensions is the square root of 3, or 1.73205... since, if the straight line is drawn that joins the centers of both circles, together with the two points where the circles intersect, Two equilateral triangles joined on one side are obtained. The ratio 265:153 is an approximation to the square root of 3, and has the property that no better approximation can be obtained with smaller numbers.

*Sources: Rachel Fletcher: Musings on the Vesica Piscis. Nexus Network Journal (ISSN 1590-5869), vol. 6 no. 2 (Fall 2004), (in English).*

*John Michell: City of Revelation. Abacus, 1972. (ISBN 0-349-12320-9).*

*David Fideler: Jesus Christ, Son of God: Ancient Cosmology and Early Christian Symbolism. Quest Books, Wheaton, Ill., 1993.*

The vesica piscis (Latin for bladder of a fish) is a symbol made with two circles of the same radius that intersect so that the center of each circle is on the circumference of the other. This shape is also called a mandorla (which means "almond" in Italian). Jesus was depicted throughout much of Christian history inside a mandorla. It consisted of Theodore<sup>98</sup> root of 3: The square root of three is a positive real number that when multiplied by itself gives the number three. It is denoted by  $\sqrt{3}$ .

Its numerical value by truncation with ten decimal places is 1.73205080757 (sequence no. A002194 of the OEIS).

“The vesica Piscis was a well-known symbol in the ancient civilizations of Mesopotamia, Africa, and Asia.”

Theodore's spiral is approximated to an Archimedean spiral with the expression:

The distance between two consecutive arms of the Archimedean spiral is proportional to  $\pi=314$ . As the number of turns of Theodore's spiral approaches infinity, the distance between two consecutive spiral arms rapidly approaches  $\pi$ .

The following table shows the average distance between each arm of Theodore's spiral and the previous one, approximating  $\pi$ : Number of arms of the golden spiral  $\infty$ , average of the side tends to 3.14159.

Fuente:[https://es.wikipedia.org/wiki/Vesica\\_piscis](https://es.wikipedia.org/wiki/Vesica_piscis)

*Probar que la raíz cuadrada de 3 es irracional (en inglés)*

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The Judaic religion Historically, it is the oldest of the three main Abrahamic religions, a group that is based on and includes Christianity and Islam, originating in the Middle East and possessing the spiritual tradition identified with Abraham. It has the smallest number of faithful among them. The unique body of teachings is found in the use and study of the dogmatic content

of Judaism, its practice is based on the teachings of the Torah, also called the Pentateuch, composed of five books. In turn, the Torah or the Pentateuch is one of the three books that make up the Tanakh (or Old Testament), to which divine inspiration is attributed. According to ancient beliefs, it was given to Moses along with the Torah and preserved since his time and that of the prophets. The oral tradition governs the interpretation of the biblical text, the codification and the commentary. This oral tradition was transcribed, giving birth to the Mishnah, (Oral Tradition), which would later be the basis of the Talmud and a huge exegetical body, developed to this day by scholars. The compendium of laws extracted from these texts forms the Jewish law or Halacha.

Sources: Philip Wilkinson, *Religions*, London: Dorling Kindersley, 2008; *Religions*, Rio de Janeiro: Zahar, 2011, pp. 61-83. Also Gabrielle Sed-Rajna, *L'Abécédaire du Judaïsme*, Paris: Flammarion, 2000; Éric Smilevitch, *Histoire du Judaïsme*, Paris: Presses Universitaires de France, 2012; *The Religions Book*, ed. G. Jones and G. Palffy, London: Dorling Kindersley, 2013; *O Livro das Religiões*, ed. Carla Fortino, San Pablo: Globo, 2014, pp. 166-199; Josy Eisenberg, *Une Histoire des Juifs*, Paris: CAL, 1970; Simón Dubnow, *Manual of Jewish History*, Buenos Aires: Sigal, 1977; Michael Brenner, *Kleine Jüdische Geschichte*, Munich: C.H. Beck, 2008.

[https://es.wikipedia.org/wiki/Juda%C3%ADsmo#cite\\_note-4](https://es.wikipedia.org/wiki/Juda%C3%ADsmo#cite_note-4)

Regarding the Mishnah<sup>99</sup>, (from Hebrew **מִשְׁנָה**, 'study, repetition') is the first major written collection of Jewish oral traditions known as the Oral Torah. It is also the first major work of rabbinic literature. The Mishnah was written by Yehudah Hanasi in the early 3rd century AD. C., at a time when, according to the Talmud, the persecution of the Jews and the passage of time raised the possibility that details of the oral traditions of the Pharisees of the Second Temple period (536 BC) were forgotten.-70 AD). Most of the Mishnah is written in Mishnaic Hebrew, while some parts are in Aramaic.

The Mishnah consists of 6 orders (sedarim, singular seder, **סדר**), each of which contains 7-12 treatises (masechtot, singular masechet, **מַסְכָּת**; literally "net"), with 63 in all, subdivided into chapters and paragraphs. The word Mishnah can also indicate a

single paragraph of the work, that is, the smallest unit of text structure. For this reason, the entire work is sometimes referred to in the plural, Mishnayot.

*Source: See La Misná, edition by Carlos del Valle, editorial Follow me, p. 6: "one has to say «Mishná», not «Mishnah» or «Mishná», since the phoneme «sh» does not exist in Spanish and the final h has no phonetic function either in Hebrew or in Spanish."*

*Jewish Virtual Library (ed.). "Judaism: The Oral Law -Talmud and Mishna".*

The Judaic religion comes from or has its genesis in the Semitic reinterpretation (partly Phoenician nomadic peoples pro Anatolem) of the worship of Egyptian gods during their occupation of the Nile delta, whose base was the period called the second intermediate period, Dynasty XVII, in Egypt, part of the Nile Delta was controlled by nomadic Semites and Phoenicians known as Hyksos, (in Egyptian heqa khaseshet 'foreign rulers'; in Greek ὑκσώς hyksós) designates a human group from the Near East (in Manetho's Greek text, pros Anatolēn) who took control of Lower Egypt in the mid-17th century BC. C. This is how Flavio Josefo quotes it:

During the reign of Tutimaeus, the wrath of God fell upon us; and in a strange manner, from the regions to the East, an unknown race of invaders marched against our country, sure of victory. Having defeated the rulers of the country, they ruthlessly burned our cities. Finally they chose as king one of them, named Salitis, who placed his capital in Memphis, demanding tributes from Upper and Lower Egypt...

*Josephus Flavius. Against Apion.*

On the Origin of the Hyksos, The continuous immigration of people from Canaan culminated with the Hyksos invaders, who arrived in Egypt around the s. XVIII BC C., in a time of internal crisis, conquering the city of Avaris. Later they took Memphis and founded the 15th and 16th dynasties. They introduced into

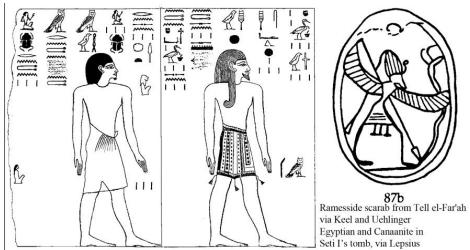
Egypt the horse and the war chariot. Long before this time there was already a considerable Asian presence in the Nile delta, caused by gradual waves of migration.

Egyptologists estimate that the duration of their rule over Egypt was more than a hundred years (there are even those who speak of an occupation of five centuries). The kingdom's capital was in the city of Avaris in the Nile delta, present-day Tell el-Daba; However, they did not dominate the entire Egyptian territory, as several southern nomes (regions) did not come fully under their control, including Thebes.

This ideology is explained by finding closer symbolic links during the period in which the biblical exodus was carried out. The most probable date is close to the year 1570-1540 BC, during the reign of Queen Ah-hotep whose meaning is "The moon is satisfied". She was an Egyptian queen of the late 17th and early 18th dynasties.<sup>100</sup> Who acted as regent during the minority of Pharaoh Kamose and promoted the expulsion of the Hyksos leaders. The invaders, although in North African chronicles of that time they are called "the nomads of the desert",<sup>101</sup> they descended from Phoenicia and the Sinai peninsula and took control of part of the Nile delta. The queen appointed her son Kamose as successor King (note the similarity of the name with that of Moses).

King Kamose possibly died in the siege of Avaris, a Semitic and Phoenician enclave of the Hyksos people. In this city, a single God called "Sth" was worshiped, unlike the different Egyptian cities such as Thebes that worshiped other Gods. This is due to the cultural proximity between Gods of the desert such as the Phoenician "Baal" or the Semitic "El", all closely linked to the concept of the inclement summer heat and fire, but also with rain and thunder.

[obj]



The God Sth depicted in Canaanite clothing in the tomb of Seti I. 19th dynasty.

The god Sth, during this period, was worshiped as a deity of the militia, both Hicsa "Semitic" and the Theban army, and became a deity of war. In the city of Avaris a stele was found<sup>102</sup> of the general "Horenheb" in gratitude to the God "Sth" for military triumphs. Already by the XVIII dynasty he was a military deity. When Kamose died in battle, his brother "Ahmose" succeeded him (note the similarity of all these names, Ah was the name of the Moon known as "Aah, Djuty", the God "Thoth" in his youthful aspect and mole). He is spelled with a double A, hence the name Aaron brother of Moses, all Egyptian names.

Aaron (Hebrew אַהֲרֹן "master" or "exalted," Bright, (Moon-like shine), and in this case linked to the ancient Egyptian Aha Rw, "warrior lion") (b. Ancient Egypt, late 14 th century BCE) was the older brother of Moses and the younger brother of Miriam, a member and Levite priest, and the first High Priest of Israel wholived during the 13th century BCE.

On the name of the God Thoth, in its lunar aspect: The Indo-European word "Yeh, Yah, Aah" gives rise to terms related to the solar year, associated with archaic calendars such as the "Sothiaco"<sup>103</sup>whose architecture was linked to the appearance of

the Star Sirius and the lunar calendar, announced the arrival of the rains like the overflow of the Nile in ancient Egypt, just like the "Persian Calendar" which was structured in the same way to announce the arrival of the monsoons in central Asia.

"Yah, Aah" was the name given by the Egyptians to the God of wisdom "Thoth" in his lunar aspect, this archetype expressed as a way of building a body of light, renewing itself every 30 days. The translation for the name of the God "Ah-Dyehut"<sup>104</sup> it is "Thoth of the Djehut."

**Iah, Yah o Aah** (Egipcio:

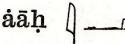
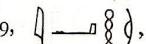
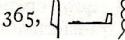
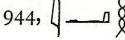
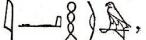
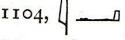
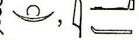
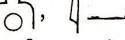
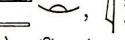
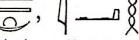
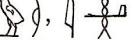
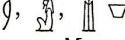
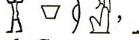
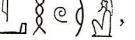
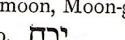
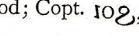
*ỉḥ*, [transliterado](#) como *Yah, Jah, Jah(w), Joh o Aah* ) is a god of the moon in the religion of the ancient Egyptians. His name simply means "Moon". Iah is first mentioned in the Pyramid Texts, Old Kingdom and his presence extends into late period Egypt. In the New Kingdom he was a minor lunar deity compared to other gods with lunar ties , such as Tot or Jonsu. As a result of this connection between them, he could be identified with any of these gods.

Source: Dietz-Otto Edzard: *Reallexikon der Assyriologie und vorderasiatischen Archäologie*, p. 364.

Allen, James P. (2000). *Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs*. Cambridge University Press. p. 436.

Remler, Pat. (2000). *Egyptian Mythology A to Z: A Young Reader's Companion*. Facts On File, p. 1 S. Quirke and A.J. Spencer, *The British Museum Book of Ancient Egypt*. London, The British Museum Press, 1992.

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This lunar archetype has a deep implication in the Indo-European peoples. The Berber nomadic people worshiped "Ah", the crescent moon, like the Sumerian people who saw in it a male God of wisdom, and who called "Nanar-sin" also "Aah". This God was worshiped mainly in the ziggurat of "Ur" whose last terrace was dedicated to the moon, in "the deep blue house or house of the 8 directions of heaven". These building tops of stepped pyramids had a dome structure, as a metaphor for the encounter of a cosmic sphere with the earth. It is "the first attempt by man to represent domes and the obligatory passage of the square to the compass in architectural terms."

In Egypt the symbol of "Aah" was that of the arc or crescent quarter, a symbol used in mathematics to express fractional values and as a marker of musical tones, as well as in astronomy associated with the star Sirius since both calendars, the "Sothiaco" and the mole, were related. This graph represented the number 30 because it is the number of days it takes for the moon to renew itself and build a body of light. From this symbolic fact arose, as a ritual practice, the 30-day fast (with respect to the lunar month of approximately 29.53 days seen from Earth). For the followers of "Ah" the moon, a

practice that became popular in desert cultures or peoples such as the Sabeo of "Harram" who worshiped the moon. This town is called in the Koran "the people of the book".

There is a close link between the Egyptian moon god "Ah-Djuhyt" and the archetype "Sth", the divine breath and water of life. From this representative symbol of the Cosmic fire emerged the logogram of the Letter "yod".<sup>105</sup> That the Canaanite peoples copied during their stay in Egypt.

Diodorus states that among the Jews it is said that Moses called God "Iao," in Old Coptic "Ao" means "Donkey," the embodiment of the symbol "Sth".

In this form he was worshiped in the city of Avaris, a Semitic enclave of the middle period of Egyptian history. The Semitic and Canaanite peoples who inhabited the Nile delta differed from the Egyptian people by worshiping a single God that they represented as "all consuming fire, the God of the desert Sth, St."

These archetypes were common to deities of the desert such as the "El"<sup>106</sup> Semitic, the Akkadian "Ilu" or the Phoenician "Baal". It is interesting how this archetype, through the centuries, was associated with burning with fire and with water. The Arabs, in antiquity, called it "Thufan" the breath of Fire, as a symbolic form of precipitation or testimony of the divine spirit manifested as all-consuming fire and as a form of scaffolding for the word of life, the water of life that It will nourish the Arab world for centuries to come in the Koranic symbolism of water.

Over the centuries, the "Sts" logo was associated with the symbolic figure of the God "Abraxas", whose gematria is 365, relating a solar year to the concept of burning with fire and divine breath. The word "Sts" derives from the Indo-European word "Sth" which means to erect, raise and "pillar of stability". This archetype was linked to the constellation of the "Big Dipper"<sup>107</sup> which was called the "Sth" leg. This logo represents the oldest archetype of mystical blacksmith in the Indo-European world together with the God "Sokar" and the God "Pth", known as the great Universal Architect. In the period of Semitic domination, he was worshiped as a national beneficent God and was worshiped as "Golden Ass", as in the Nubt city of Ombos.<sup>108</sup>, the golden city where he was native.

The term "Yah, will build, build, rectify" would be assimilated to the deity "Thoth" expressing this archetype as the construction of a body of light, linking this archaic symbol to erecting or raising the "pillar of stability". Said pillar is the "Sth" logo, from which the iconography of the mercury caduceus and the iconography and gnostic worship of the serpent ascending the fundamental post of creation arose.<sup>109</sup>. This ancient ritual was known as "raising the fundamental Djed pillar" iconography that was the most reproduced in Egypt of all time.

The "fundamental pillar"<sup>110</sup> ended in a series of 4 horizontal lines at the height of the heart of the God Ptah<sup>111</sup>. This symbol in the shape of a "grill" symbolically represented the point from which the universe emanated, associated with illumination and heat or monadic fire or breath of life. In ancient Egypt, few deities carried the "Dyed" pillar<sup>112</sup>. One was "Pth", a generating concept of universal reality, and the other was the

God "Ah-Dyehut" as God of wisdom. Both deities create the universe as a continuous process of emanations of words, sounds and forms from the heart of the deity. Archaic alphabets such as Egyptian, Berber or Hebrew, with their 21 fundamental logograms<sup>113</sup>, They can be understood as paradigms and read like tarot cards.<sup>114</sup>, As if it were books, they all have their origins in Egypt.

Dynasties like the XVII and XVIII, worshiped the moon as well as Sth. In Queen Ah-hotep's grave goods, a gold earring with an image of "Sth" was found on her neck and the affection that the queen felt for this deity was verified. Also found within her trousseau were fly-shaped pendants, a military title that demonstrates achievement and valor in war, somewhat similar to decorations for valor in our current armed forces. Translation of the name Ah-mose<sup>115</sup>(ih –Ms or Amosis) is read as “born in the moon”, or “Ahh has been born”, “the moon has been born” (another similar one but this time with the translation of the Hebrew name of Moses, “Born in the waters ”). It can be read in the Rinhd papyrus<sup>116</sup> a mention of the fall of Heliopolis and the loss of Hyksos power in the delta.

The beginning of the end of the expulsion of the Hyksos people, Ὑκσώς hyksós.

At the beginning of the 16th century B.C. C. the so-called 17th dynasty ruled in Thebes. The members of this family, the kings Senajtenra Ahmose, Seqenenra Taa, Kamose and Amosis I, launched the war that ended with the expulsion of the Hyksos (foreign rulers) from Egyptian territory. In this situation, the queens (Tetisheri, Ahhotep and Ahmés Nefertari) also played an important role recruiting troops, obtaining

resources and as advisers.

The war was very difficult, and several of these kings (Seqenenra Taa for sure, and probably Kamos) died from wounds inflicted in combat. Finally, Ahmosis I managed to take the capital, Avaris, and definitively expel the Hyksos from Egypt, around 1550 BC. C. (the chronology is doubtful). Ahmosis continued the fight entering Asian territory, which makes him the founder of the New Kingdom of Egypt. That is why he deserved to be considered the initiator of a new dynasty, the Eighteenth Dynasty, the most brilliant in Egyptian history, although there was no lineage break with the Seventeenth Dynasty.

It is possible that prayers, and Egyptian prayers to gods known as Sth, deity of the desert, and the God Thoth, Theophoric names Dyehuty, were carried by various 18th dynasty pharaohs called Dyehuthy-mes "begotten of Dyehuty", later also called Thutmosis, the Hellenized form of his name God of Scripture, were reinterpreted in the context of the centuries-long transformation of tribes into nomadic parts that seized control of Egypt during the Second Intermediate Period and their subsequent expulsion, the so-called Mented Iksos, the seed of what we would later know as the people of Israel, is there.

It was an expulsion of several decades carried out by the Theban power, against nomadic Phoenicians and Semitic-type desert nomadic peoples, who had settled in the Nile delta and refounded the city of Avaris, this expulsion is known such as the expulsion of the Iksos, Ὑκσώς hyksós by Pharaoh Kamos, Ahmose and others.

During the Ikso Ὀκσώς hyksós period of Egyptian history, in the city of Avaris<sup>117</sup>, a single god was worshipped, Sth, God of the desert was worshiped as a donkey-faced desert deity, he was worshiped in the form of a golden donkey-faced statue, hence the later mockery of Jews and Christians as worshipers of a donkey-headed god. This can be studied and verified in the graphite of Anaximendro, 1st century. Rome, Monte Palatino.

Also in the interpretation of literary works that allude to gods with the appearance of golden donkeys, such as the Golden Ass of Apuleius, The Metamorphoses of Apuleius, which, according to Augustine of Hippo, was known as The Golden Ass (Asinus aureus) by Apuleius, is the only complete Latin novel that has been found. It was written in the second century AD. C., and was an adaptation of a Greek original, whose author was possibly Lucius of Patras (if that name is not simply derived from the main character and narrator of the work). The Greek text is lost, but there is Λούκιος ἡ ὄνος (Lucius or the Ass), a similar story by an unknown author that is probably an abbreviation or epitome of the text by Lucius of Patras, in antiquity wrongly attributed to Lucian of Samosata, a contemporary of Apuleius .

About the God Seth, Protector of Ra

Set was depicted standing on the prow of Ra's barge defeating the dark serpent Apep. In some Late Period depictions, such as the Persian Period Hibis Temple at Khargah, Set was depicted in this role with the head of a falcon, assuming the appearance of Horus. In the Amduat, dwt it is described which Set has a key role in overcoming Apep.

During the Second Intermediate Period (1650-1550 BCE), a group of Near Eastern peoples, known as the Hyksos (literally, "rulers of foreign lands") gained control of Lower Egypt and ruled the Nile Delta, from Avaris. They chose Set, originally the chief god of Upper Egypt, the god of foreigners, and the god

they found most similar to their own chief god, Hadad, as their patron. Set was then worshiped as the chief god once more. The Hyksos king Apophis is recorded to have exclusively worshiped Set, as described in the following passage:

[He] chose as his Lord the god Seth. He did not worship any other deity in all the land except Seth.

— Papyrus Sallier 1 (Apophis and Sekenenre).

*Reference: Gardiner, ed. (1932). Papyrus Sallier 1 (Apophis and Sekenenre). Assmann, Jan (2008). Of God and Gods: Egypt, Israel, and the rise of monotheism. University of Wisconsin Press. pp. 47–48. ISBN 978-0-299-22550-6.*

Jan Assmann argues that because the ancient Egyptians could never conceive of a "lonely" god without personality, Seth, the god of the desert, who was worshiped for his own sake, represented a manifestation of evil.

When Ahmose I overthrew the Hyksos and drove them out, in c. 1522 B.C. In BC, Egyptian attitudes toward Asian foreigners became xenophobic, and royal propaganda discredited the period of Hyksos rule. However, the cult of Set in Avaris flourished and Ahmose's Egyptian garrison stationed there became part of Set's priesthood.

*References: Keel, Othmar; Uehlinger, Christoph (1998-01-01). Gods, Goddesses, And Images of God. Bloomsbury Academic. ISBN 978-0-567-08591-7.*

The founder of the Nineteenth Dynasty, Ramesses I came from an Avaris military family with strong ties to the Set priesthood. Several of the Ramesside kings were named after the god, most notably Seti I (lit. "man of Set") and Setnakht (lit. "Set is strong"). Furthermore, one of Ramesses II's garrisons had Set as his patron deity, and Ramesses II erected the so-called "400 Year Stele" at Pi-Ramesses, commemorating the 400th anniversary of Set's cult in the Nile Delta.

Set also associated with foreign gods during the New Kingdom, particularly in the delta. Set was identified by the Egyptians with the Hittite deity Teshub, who, like Set, was a storm god, and the Canaanite deity Baal, being worshiped together as "Set-Baal".

Additionally, Set is depicted in part of the Greek magical papyri, a set of texts that form a grimoire used in Greco-Roman magic during the 4th century AD.

### **Epitomes of the god Seth**

The alternate way of pronouncing his name Setesh (stš), and later Sutej (suth), designates his supremacy, where sh-j means "majesty". The exact translation of Seteh is unknown, but it is usually interpreted as "pillar of stability", meaning associated with the monarchy.

Seth, was the "Lord of Lower Egypt" in predynastic times and in the Tinite period. One of the more common appellations for him was "great in strength." He was also called Nubety, which means "He of the City of Gold", in reference to Nubth (Kom Ombo, city of gold).

According to Herman te Velde, the demonization of Set took place after the conquest of Egypt by various foreign nations in the Third Intermediate and Late Period. Set, who had traditionally been the god of foreigners, was also associated with foreign oppressors, including the Kushite and Persian empires. It was during this time that Set was particularly reviled, and his defeat by Horus was widely celebrated.

The negative aspects of Set were emphasized during this period. Set was the slayer of Osiris, having cut Osiris's body into pieces and dispersed it so that he could not be resurrected. Later, the Greeks would associate Set with Typhon, a monstrous and evil force with a furious nature. Both were sons of representative deities of the Earth (Gaia and Geb) who attacked the main deities (Osiris for Set, Zeus for Typhon).

However, throughout this period, in some peripheral regions of Egypt, Set was still regarded as the main heroic deity.

Set was worshiped in the temples of Ombos (Nubt near Naqada) and Ombos (Nubt near Kom Ombo), at Oxyrhynchus in Upper Egypt, and also in part of the Fayyum area.

More specifically, Set was worshiped at the relatively large metropolitan (albeit provincial) site of Sepermeru, especially during the Ramesside Period. There, Seth was honored with an important temple called "House of Seth, Lord of Sepermeru". One of the epithets for this city was "gateway to the desert," which fits well with Set's role as deity of the borderlands of ancient Egypt. At Sepermeru, Set's temple precinct included a small secondary shrine called "The House of Seth, Mighty-is-his-mighty-arm", and Ramesses II himself built (or modified) a second land-holding temple for Nephthys, called "The House of Nephthys of Ramses-Meriamon". Referencia: Katary 1989, p. 216.

The two temples of Seth and Nephthys at Sepermeru were under separate administration, each with its own estates and prophets. Also, another moderately sized temple of Seth stands out in the nearby city of Pi-Wayna. The close association of the temples of Set with the temples of Nephthys in the key peripheral towns of this milieu is also reflected in the probability that another "House of Set" and another "House of Nephthys" existed in the town of Su, the entrance of the Fayyum.

Papyrus Bologna preserves one of the most vexing complaints made by a Pra'em-hab, Prophet of the "House of Seth" in the now lost city of Punodjem ("The Sweet Place"). In the Papyrus Bologna text, the beleaguered Pra'em-hab laments the improper taxes for his own temple (The House of Seth) and goes on to lament that he also bears responsibility for: "The ship, and I am also responsible for the House of Nephthys, along with the remaining bunch of temples in the district." Referencia: Papyrus Bologna 1094, 5,8-7

The donkey's head suggests the derisive accusation of onolatry (adoration of a donkey), which was then directed against Christians. Tertullian, writing in the late second and early third centuries, notes that Christians and Jews were accused of worshiping an ass-headed deity. He also mentions a Jewish apostate wearing a caricature of a Christian with the ears and hooves of a donkey, titled *Deus Christianorum Onocoetes* or The God of the Christians Begotten of a Donkey.

Other less likely but plausible interpretations suggested that the graffiti represents the worship of the Egyptian gods Anubis or Set, or that the person depicted in the graffiti would be in a Gnostic ceremony involving a horse-headed figure. Taking into account that the religiosity of the Semitic people of Avaris is strongly influenced by Egyptian religiosity, creating a cultural amalgam or cultural cognate between Semitic and Egyptian gods that over the centuries was fundamentally transformed after the expulsion in the culture of the people of Israel, after the exodus that seen in the light of the facts was an expulsion and where in the city of Avaris, a Semitic enclave of Hykso, a single god was worshiped, Seth as a golden donkey.

### References to Pi-Ramesses, the city of Avaris refounded.

In the Bible, the biblical book of Exodus mentions "Ramesses" as one of the cities that the Israelites were forced to work on ("and they built for Pharaoh the storage cities, Pithom and Rameses") and from which they set out on their account of Exodus, Departure ("The children of Israel departed from Rameses to Succoth").

It is understandable that this "Ramesses" was identified by a first generation of Biblical archaeologists with the Pi-Ramesses of Ramesses II. When the Twenty-First Dynasty moved the capital to Tanis, Pi-Ramesses was largely abandoned and the old capital became a quarry for rebuilding old monuments or building new ones. But his name was not entirely forgotten, as it appears on a list of 22nd Dynasty cities, and it had a revival under 22nd

Dynasty Sheshonq I (the Biblical Shishak), who tried to emulate the achievements of the Ramessides. The existence of the city as the capital of Egypt as late as the 10th century BCE. C. makes the reference to "Rameses" problematic in the Exodus story, as a memory of the time of Ramses II. In fact, the shortened form "Ramesses", instead of the original Pi-Ramesses, was first found in texts from the first millennium.

The Bible describes "Rameses" as a "storage city" or "store-city." The exact meaning of the Hebrew phrase is not certain, but it has been suggested that it refers to the place of supply depots on (or near) the border. This description would be suitable for Python (Tel al-Masjuta) during the 6th century BCE. C., but not for the royal capital at the time of the Ramessides, when the closest border was in northern Syria. Only after the original royal function of Pi-Ramesses had been forgotten could its ruins have been reinterpreted as a fortress on the border of Egypt. Fuente: Dunn, Jimmy. [«Qantir, Ancient Pi-Ramesse»](#) (en inglés). Consultado el 18 de noviembre de 2014.

Referencia: John Van Seters, "The Geography of the Exodus", en John Andrew Dearman, Matt Patrick Graham, (eds), "The land that I will show you: essays on the history and archaeology of the Ancient Near East in honour of J. Maxwell Miller" (Sheffield Academic Press, 2001), pp.264-6

Nile Delta: a review of depositional environments and geological history. Geological Society of London, Special Publications; 1989; v. 41; p. 99-127.  
Manley, Bill (1995), "The Penguin Historical Atlas of Ancient Egypt" (Penguin, Harmondsworth).

Ahmose I, the founder of the Eighteenth Dynasty, conquered Avaris shortly before the Hyksos were finally expelled from Egypt. During his reign he erected a palace, built in part with bricks from the Hyksos citadel, which appears to have been used as a royal residence. The palace area was used until the reign of Amenhotep III and possibly until the time of Ramses II. The city seems to have been abandoned after the expulsion of the Hyksos, although it may have been repopulated during the 19th Dynasty and, at that time, took the name of Pi-Ramesses.

During the Nineteenth Dynasty of Egypt, Avaris regained its

past glory when Pharaoh Ramesses II founded his new capital on the old site. The city was named Pi-Ramesses Aa-nakhtu which means "the House/Domain of Ramesses, Great in victories". Pi-Ramesses or Pi-Ramesses Aa-nakhtu, i.e. "The House of the Dominion of Ramesses, Great in Victories" was the new capital of Egypt built by Pharaoh Ramesses II of the Nineteenth Dynasty of Egypt (Ramesses the Great, who reigned from 1279 to 1213 BCE) in what is now the modern city of Qantir, near the ancient site of Avaris, in the eastern Nile Delta.

The decision to transfer his rule and residence from Thebes to the far north may have been motivated by geopolitical reasons. The eastern vassal states of the Egyptians are situated much closer, as is the empire's border with hostile Palestine. Diplomats and information would reach Pharaoh more quickly. The main body of the army was also garrisoned in the city and could be mobilized quickly.

Pi-Ramesses prospered for a century and poems were written about its splendor, and it is said that it once had 300,000 inhabitants. The decline of Egyptian influence abroad, in the 20th Dynasty of Egypt, made the city less important. When the twenty-first dynasty of Egypt established its Lower Egyptian capital elsewhere, at Tanis, northwest of Pi-Ramesses, the city declined.

#### *Referencias:*

↑ Holladay, John S. Jr. (1997). «*The Eastern Nile Delta During the Hyksos and Pre-Hyksos Periods: Toward a Systemic/Socioeconomic Understanding*». En Eliezer D. Oren, ed. *The Hyksos: new historical and archaeological perspectives*. University Museum, University of Pennsylvania. pp. 183-252. *ISBN 978-0-924171-46-8*.

↑ Grant, Michael (2005). *The rise of the Greeks*. Barnes & Noble Books. *ISBN 978-0-7607-7000-9*.

↑ Bietak, Manfred (1992). «*Minoan Wall-paintings Unearthed at Ancient Avaris*». *Egyptian Archaeology: Bulletin of the Egyptian Exploration Society* (en inglés) 2: 26-28. <https://es.wikipedia.org/wiki/Avaris>

About the Hymn to Aten, probable source of several

verses of the Christian Our Father.

In the great hymn to the Aten, at least the beginning bears a certain resemblance to the supposed prayer of the blind man, one of the sources, Book of the Dead, Papyrus of Ani, p. 102-103 translation by Wallis Budge. This prayer was addressed to Aten, the solar god par excellence, which Akhenaten wanted to establish as the only God, known as the Great Hymn to Aten, begins with the following sentence:

*"You appear resplendent on the horizon of heaven / Oh living Aten, creator of life."*  
(Great hymn to Aten)

**Etymology of the name of Aten:** The word Aten appears in the Old Kingdom as a noun meaning "disc" and referring to anything flat and circular; the sun was called the "day disk" where Ra was thought to reside. By analogy, the term "silver aten, or silver aten" was sometimes used to refer to the moon. High and low relief illustrations of the Aten show it with a curved surface, therefore the late scholar Hugh Nibley insisted in which a more correct translation would be globe, orb or sphere, instead of disk. The pronunciation of the real name of Aten is Jtn - Itn whose gematria if we take as valid the Hebrew or Greek gematria taken from Egypt its result is 360.

The first known reference to the Aten, the sun disk as a deity, is found in the 12th Dynasty History of Sinuhe, in which the deceased king is described as ascending like a god to the heavens and uniting with the sun disk. the divine body merging with its creator.

References. Wilkinson, Richard H. (2003). *The Complete Gods and Goddesses of Ancient Egypt*. Thames & Hudson. pp. 236-240

M. Lichtheim, *Ancient Egyptian Literature*, Vol. I, 1980, p. 223  
Redford, Donald (1984). *Akhenaten: The Heretic King*. Princeton University Press. pp. 170-172. ISBN 978-0-691-03567-3.

The Hymn to the Aten is considered a masterful work of religious literature. This song of love for God and enthusiasm, the most vibrant that ancient Egyptian literature has ever bequeathed, may have been composed by Akhenaten around 1360 B.C. C., was the tenth pharaoh of the Eighteenth Dynasty of Egypt and reigned around 1353 B.C. Although it was possibly not written by the pharaoh himself, as it recalls older prayer texts that glorified Osiris or Amun in the same terms.

Several similar versions were found in the tombs of Akhetaten's dignitaries, although the most complete document, the so-called Great Hymn to Aten, comes from the tomb of Pharaoh Ay, where it was found by Urbain Bouriant. Fuente: Wikipedia / Enciclopedia Britannica

Alejandra Cersósimo: Preliminary notes for the study of the concepts of ethics and morality in Ancient Egypt; in Transoxiana, 5.

But so far the coincidences. Then we have to go to other texts, such as "The maxims of ANI, appeared in a fragment found in 1975, among the rubble of Horemheb's tomb, but in this case it is not written in hieroglyphics, but in hieratic script, which is a further simplification of it. Although it is believed that the writing was originally written around the 18th dynasty, during which Akenaton reigned, promoter of monotheism or worship of Aten, the only god in Egypt. Eighteenth Dynasty, Akenaton's reign is dated around 1353-1336 BC. C. and belongs to the period called New Empire. In the fourth year of his reign, he changed his name to Neferjeperura Akhenaten.

**Principles of Atenism:** The tenets of the Aten religion were recorded on the walls of Akhetaten's stone tomb. In the religion of the Aten (Atenism), night is a time to fear. Work is best done when the sun, Aten, is present. Aton cares for all creatures and created a Nile river in the sky (rain) for the Syrians. Aten created all countries and people. The rays of the solar disk only give life to the royal family; all others receive the lives of Akhenaten and Nefertiti in exchange for loyalty to the Aten. Aten is depicted

caring for the people through Akhenaten by Aten's hands reaching out to royalty, giving them ankhs that represent the life given to humanity through Aten and Akhenaten. In Akhenaten's Hymn to the Aten, love for humanity and the Earth is represented in the gestures of the Aten:

Aten leans down, close to the earth, to watch over his creation; he takes his place in heaven for the same purpose; he is exhausted in the service of creatures; he shines for all of them; he gives them sun and sends them rain. He takes care of the unborn child and the chick; and Akhenaten asks his divine father to 'raise' the creatures for his sake so that they may aspire to the condition of perfection of his father, Aton.

*Sources: Freed, Rita E.; D'Auria, Sue; Markowitz, Yvonne J. (1999). *Pharaohs of the sun: Akhenaten, Nefertiti, Tutankhamen*. Boston: Museum of Fine Arts in association with Bulfinch Press/Little, Brown and Co. ISBN 978-0878464708. OCLC 42450325.*

*Pinch, Geraldine (2002). *Handbook of Egyptian Mythology*. ABC-CLIO. p. 110. ISBN 9781576072424. Retrieved 15 February 2015.*

*Perry, Glenn (2004). *The History of Egypt*. Greenwood Publishing Group. p. 1. ISBN 9780313322648. Retrieved 15 February 2015.*

*"aten nile river in sky syria."*

*Pinch, Geraldine (2002). *Handbook of Egyptian Mythology*. ABC-CLIO. p. 110. ISBN 9781576072424. Retrieved 15 February 2015.*

**Dyeserjeperura Horemheb or Horemheb**, was the last pharaoh of the Egyptian 18th Dynasty; he ruled the Two Lands for some 27 years, from c. 1323/1 to 1295/4 BC C. his coronation and birth names were: Dyeserjeperura-Setepenra Horemheb-Meryamón.

A part of this text can be translated like this:

Now the god of this earth / It is the sun that is ruler of the horizon and its similitudes (forms), are on the earth / incense with their food is given to these daily / if she raises her hands to God, he will hear her prayers / Dedicate yourself to God / keep

yourself daily for God / and let tomorrow be like today.

(Maxims or Instructions of ANI).

The Instructions of Ani is the name of a collection of ethical maxims and proverbs from Ancient Egypt, probably written in the New Kingdom, during the 19th dynasty. It is unknown if Ani is really its author. It is one of the seventeen *Sebayt* that the Ancient Egyptian literature has left us. This very popular literary genre in the Middle East appears in the Bible in the books of Proverbs and Wisdom.

*Source: Lichtheim, Miriam (1976). Ancient Egyptian Literature: The New Kingdom. Ed. University of California Press. ISBN 0-520-03615-8.*

*David, Rosalie (2002). Religion and Magic in Ancient Egypt. ed. Penguin. ISBN 0-14-026252-0.*

*John Dayett al (1997). Wisdom in Ancient Israel. ed. Cambridge University Press. ISBN 0-521-62489-4.*

*Jacq, Christian (1999). The Living Wisdom of Ancient Egypt. ed. Simon & Schuster. ISBN 0-671-02219-9.*

*Vernus, Pascal (2001). Sagesses de l'Egypte pharaonique. Printing Nationale Editions.*

Here we observe phrases similar to those exposed in the supposed prayer of the blind man, possibly the source being the Maxims of Kensi-Hetep. But there is also talk of a woman who raises prayers, which gives another tone very different from that of a prayer.

Therefore we see that these quotes move further and further away from the Our Father. Another similar, more complete quote is found in another document, the "Maxims of Kensi-Hetep" compiled around the year 1000 BC, although possibly from the same time as the previous one, it reads as follows:

The god is to magnify his name / The house of God an abomination against gossip / Pray with all the love of your heart all your hidden words / He will do your business, he will listen to what you say and receive your offerings / Your god gives existence / God judges the truth / When you make offerings to

God, beware of abominable things / Observe with your eyes his dispensations / He gives life to millions of forms / He magnifies those who magnify him / The god of this earth is Shu, the ruler of the horizon / His similitudes are on earth and for these incense and offerings are given daily / I gave you your mother who took you and without any help from me / When you were born she was under the yoke, for three years her breasts were in your mouth / Now that you have grown, you have become a man, do not make it necessary for her to suffer, because if she raises her hands to God, He will listen to her and will punish you. / Dedicate yourself to God / keep well for God daily and may tomorrow be like today.

(Maxims of Kensi-Hetep – Translation E. Wallis Budge)

The Christian version was not much more than, like everything else, an amalgamation of Jewish beliefs, with a strong Greek interpretation of the Egyptian world. It is possible that the Our Father is a conglomerate of pre-existing prayers: its author (the writer of Matthew), mixed Jewish prayers to compose this work that we know as "Our Father" and of which there are hardly any early Christian references.

### Comparison with Psalm 104

In his 1958 book Reflections on the Psalms, CS Lewis compared Akhnaten's Hymn to the Psalms of the Judeo-Christian canon. James Henry Breasted noted the similarity to Psalm 104, which he believed to be inspired by the Hymn. Arthur Weigall compared the two texts side by side and commented that "In the face of this remarkable similarity it can hardly be doubted that there is a direct connection between the two compositions; and it is necessary to ask whether both Akhnaton's hymn and this Hebrew psalm were derived from a common Syrian source, or whether Psalm CIV. is derived from the original poem of this pharaoh. Both views are admissible." Biblical hymns and

psalms. A specific literary interdependence is not likely." Biblical scholar Mark S. Smith has commented that "Despite enduring support for comparison of the two texts, enthusiasm for even indirect influence has tempered in recent decades. In some quarters, the argument for any form of influence is simply rejected outright, but some Egyptologists, such as Jan Assmann and Donald Redford, argue for Egyptian influence as much in the Amarna correspondence (especially in EA 147). as in Psalm 104."

Referencia: *Breasted, James Henry (2008). A History of the Ancient Egyptians (repr. ed.). Kessinger Publishing. p. 273. ISBN 978-1436570732.* *Montserrat, Dominic (2002). Akhenaten: History, Fantasy and Ancient Egypt. Routledge. p. 101. ISBN 978-0415301862.* *Lichtheim, Miriam (2006). Ancient Egyptian Literature: Volume II: The New Kingdom. University of California Press. p. 100. ISBN 978-0520248434.*

*Smith, Mark S. (2010). God in Translation: Deities in Cross-Cultural Discourse in the Biblical World. William B Eerdmans Publishing. p. 70. ISBN 978-0802864338.* Retrieved 8 July 2017.

[https://en.wikipedia.org/wiki/Great\\_Hymn\\_to\\_the\\_Aten#cite\\_note-11](https://en.wikipedia.org/wiki/Great_Hymn_to_the_Aten#cite_note-11)

## Excerpts from the hymn-poem to Aten - jtn

These particular extracts are not attributed to the Aten himself; this long version was found in the tomb of the courtier Ay. He was the penultimate pharaoh of the 18th Dynasty of ancient Egypt. He held the throne of Egypt for a brief period of four years at the end of the 14th century BCE. Before his rule, he was a close adviser to two, and perhaps three, other pharaohs of the dynasty. It is speculated that he was the power behind the throne during the reign of the child ruler Tutankhamun. His prename Kheperkheperure means "Eternal are the Manifestations of Ra", while his name Ay it-netjer reads "Alas, Father of God". Records and monuments that can be clearly attributed to Ay are rare, both because his reign was short and because his successor Horemheb instigated a *damnatio memoriae* campaign against

him and the other pharaohs associated with the unpopular Period from Amarna.

Fuente:[https://en.wikipedia.org/wiki/Ay\\_\(pharaoh\)](https://en.wikipedia.org/wiki/Ay_(pharaoh))

From the middle of the text:

How manifold is what you have done!

They are hidden from the face (of man).

Oh only god, like who there is no other!

You created the world according to your desire,

While you were alone: All men, cattle, and wild beasts,

All that is on Earth, walking on (its) feet from him,

And what is on high, flying with its wings.

The countries of Syria and Nubia, the land of Egypt,

You put everyone in their place

You meet their needs:

Each one has his food, and the time of his life is counted.

His tongues are separated in speech,

And their natures too;

Their skins are distinguished

How do you distinguish foreign peoples.

You make a Nile in the underworld

You give birth as you wish

To keep the people (of Egypt)  
as you made them for yourself  
The lord of them all, tiring himself with them,  
The lord of all land, rising up for them,  
The Aten of the day, great in majesty.

**From the last part of the text, translated by Miriam Lichtheim**

You are in my heart  
There is no other who knows you  
Only your son, Neferkheprure, Sole-one-of-Re [Akhenaten]  
To whom you have taught your ways and your power.  
[Those on] Earth come from your hand just as you made them.  
When you have dawned they live.  
When you wear, they die;  
You yourself are for life, he lives for you.  
All eyes are on [your] beauty until you wear.  
All work ceases when you rest in the west;  
When you get up you agitate [everyone] for the King,  
Every leg is in motion since you founded the Earth.  
You wake them up because of your son who left your body.  
The King who lives by Maat, the Lord of the Two Lands

Neferkheprure, Unique-of-Re

The Son of Re who lives by Maat. the lord of crowns

Akhenaten, great in life;

(And) the great Queen whom he loves, the Lady of the Two Lands, Nefer-nefru-Aten Nefertiti, living forever.

*Reference: Pritchard, James B., ed., The Ancient Near East – Volume 1: An Anthology of Texts and Pictures, Princeton, New Jersey: Princeton University Press, 1958, pp. 227-230. Lichtheim, Miriam (2006). Ancient Egyptian Literature: Volume II: The New Kingdom. University of California Press. p. 90. ISBN 978-0520248434.*

Chapter 125 of the Book of the Dead (Negative Confessions) has a marked similarity to the Christian Our Father.

Similar sentences can even be observed but in a different order, within those known as Negative Confessions. Egyptian book of the dead. These, possibly throughout the 7th and 4th centuries B.C.E. they were transformed in chapter 125 of the book of the dead.

The first and only reference to this prayer is found in the Didache (Chap. 8. 2), written between the second half of the 1st century and the 2nd century:

«Do not pray like the hypocrites, but as the Lord commanded in his gospel, so say: Father in Heaven, hallowed be your name. Give us our daily bread. And forgive our debt, just as we forgive our debtors. And lead us not into temptation, but save us from evil: for yours are the power and the glory, forever».

The problem with this one is that it is impossible to establish its dating. Whether it was before the gospels or later, if anything is known it is that, as with everything in Christianity, this was

written outside of Palestine and in Greek by a series of authors who mix concepts of Jewish currents already known at that time. Knowing this, it is easy to understand how and where Christianity got its prayer.

The prayer "hallowed be his name" is a common and very frequent prayer, which is repeated in numerous texts of Judaism, such as the Jewish Kaddish:

"May his great name be hallowed to him in the world He created, according to his will, and may he establish his kingdom...quickly and soon."

In fact, the first and main part of the 'Our Father' is a prayer for the arrival of the 'Kingdom of God', exactly the same as in the Kaddish.

The invocation 'Father' (Abinu or Abba) is also common in the Jewish liturgy. For example, in blessings 5 and 6 of the Amidah or Shemoneh Esreh ("eighteen blessings") which according to tradition were composed during the Second Temple period (6th century BCE – 70 CE). In fact, in Hasidean circles the invocation 'Our Father who art in Heaven' was quite frequent. *"Danos hoy el pan de cada día"* está tomado del Tanaj: concretamente de Proverbios 30:8. Un texto compuesto entre los siglos VI y III a.e.c.

Vanity and lying word away from me. Give me neither poverty nor riches; Keep me from the bread that I need;

Lest I get sick of you, and deny you, and say, Who is Jehovah? Or it is not that being poor, steal, and blaspheme the name of my God.

"Forgive your neighbor if he has hurt you: then your sins will be forgiven" was taken from a deuterocanonical book called the Book of Wisdom of Jesus, son of Sirach: a Jewish text from the

second century B.C.E. also known as Ecclesiasticus (Chapter 28). The book is named after its author, a Hellenized Jew from Alexandria named Shimon ben Yeshua ben Eliezer ben Sira (Jesus Ben Sirac):

Forgive your neighbor the wrong, and as soon as you ask, your sins will be forgiven.

Although there is no 'The Lord's Prayer' in Mark, the author of Mark in (12:29-30) says that one of the scribes asks Jesus 'what is the first commandment' and the demi-god of early Christianity asks him gives a Jewish answer:

Mark 12:29

"The first of all commandments is, Hear Israel; The Lord your God is One".

The author of 'Luke' adds to this the answer that Jesus gives him one of his disciples, who had seen him praying (speaking only if we believe in the Trinity). "Teach us how to pray", the disciple asks him in that story and the answer is the short version of the 'Lord's Prayer' found in Luke.

The author of 'Matthew' remodeled Luke's sentence, turning it into the one we all know.

In short: The Lord's Prayer was derived from earlier Jewish sources. The 'Our Father', far from being the unique and original evidence of a God-Man, is nothing more than a set of reprocessed Jewish invocations, composed in a significant format and originating from Judeo-Hellenic syncretism and, in this in turn, in its origin, from Helleno-Egyptian syncretism.

Comparison with the Egyptian prayer known as the blind man's prayer and the Christian Our Father that we all know.

## Prayer of the Blind 1000 A.e.c Our Father - Matthew

~~One hidden in the mire~~ of the horizon,  
~~He who in the sky is~~ great, Dedicates it to the worship of his name,  
~~With~~ ~~his~~ ~~knowledge~~ ~~of~~ God,  
~~May~~ ~~it~~ ~~be~~ ~~as~~ it is in heaven.  
The likeness of him is on Earth,  
~~God is to day in~~ ~~my~~ ~~presence~~ daily offerings,  
~~Give~~ ~~to~~ ~~me~~ ~~the~~ ~~true~~ ~~and~~ ~~honest~~ ~~and~~ ~~forgive~~ ~~our~~ ~~debtors~~,  
as we also forgive those who offend us;  
~~Lead~~ ~~me~~ ~~again~~ ~~to~~ ~~the~~ ~~right~~ ~~and~~ ~~the~~ ~~name~~ ~~to~~ ~~rescue~~ ~~me~~ ~~from~~ ~~evil~~,  
God is the king of the horizon,  
of power, and of glory,  
He increases, he who ever increases it,  
Allow me to be tomorrow like today.

## In the Book of the Dead, translation by Wallis Budge

In the Papirus of Ani, Wallis Budge translates one of the Egyptian versions of the Maxims of Ani (Khensu hetep).

God is to magnify her name.

The house of God what he hates is a lot to talk about. Pray with a loving heart whose requests are all secret. He will do your business, he will listen to what you say and he will accept your offerings. The name of Aten, the solar god as a disc or solar sphere, was spelled by royal decree of Akhenaten, his name was not pronounced and apart from the 5th year of his reign it was not allowed to worship him in the form of a symbol, only spell the name of the.

Give your God existence.

God will judge what is fair

When offering to your God, beware of the things that He abominates. Oh look with your eye at his plans. Dedicate yourself to worshiping his name. It is He who gives souls to millions of forms, and magnifies those who magnify him. Now the God of this earth is the sun who is the ruler of the horizon,

[and] the likenesses of him are on the earth incense is given with their food offerings to these daily.

If she (ie your mother) raises her hands to God, he will hear her prayers [and rebuke you].

Give yourself to God, save yourself every day for God; and be tomorrow like today.Budge además expone la «oración al padre» y anota que debe consultarse el papiro de Mariette.

In chapter 125 of the Book of the Dead (Negative Confessions)

Similar sentences can even be observed but in a different order, within those known as Negative Confessions. These, possibly throughout the 7th and 4th centuries B.C.E. they were transformed in chapter 125 of the book of the dead.

Note: you can also see the transcript, in English, of that chapter 125 on Richard Hooker's website. Sources: Translation of the Egyptian Book of the Dead,Ani Papyrus, Wallas Budge.<https://www.ateoyagnostico.com/analisis-biblico/oracin-del-ciego-vs-padre-nuoestrus/>

## **On debts, a form of La or borrowed time.**

Different Jewish circles rejected the mockery of debt forgiveness through the "prosbul". It is the case of the Essenes; the Dead Sea Scrolls repeatedly condemn "seekers of easy interpretations," "zealous for wealth." A century later, during the rebellion against the Roman Empire, the Zealots turned to direct action: "they set fire to all Deeds of debtors and creditors.

The debate on the forgiveness of debts that debtors could not pay was a public issue of the first order. The theologian André Trocmé considers that Jesus clearly related the forgiveness of sins by God's grace, with the decision of people to forgive others for offenses, including monetary or material ones, that is, debts. This is how Matthew 18:23-35 puts it, in the "parable of the

heartless servant." In the Gospel of Matthew 6:12, all the Greek manuscripts use the form corresponding to the words "debt" ὀφείλημα opheilema and "debtor" ὀφειλέτης opheiletes (ὁφειλεταῖς "to the debtors") and also the verb "I forgive". nar> ἀφίημι aphiemi, generally used for the forgiveness of monetary or material debts and whose noun ἀφεσίς aphesis, is repeatedly used by the Greek Bible or Septuagint as a translation of יובל "Jubilee" or "liberation" (v.g. Leviticus). and by Luke 4:18-19 to refer to the "liberation" of the captives and "liberation" of the oppressed, when Jesus proclaims the "year of favor of the Lord", also alluding to Sabbath Years and Jubilee, but without referring to its legal celebration every 7 or 50 years, but as the fulfillment of the messianic promise starting "today" (Luke 4:21).

The different versions of the Vulgate, translated into the Our Father in Latin, debita (debt) and debitoribus (debtors). Although in Matthew 6:14-15 Jesus speaks of "offences" (παράπτωμα parapyoma), it is strange<sup>33</sup> that after two thousand years several Churches<sup>34</sup> decided to modify the verse when praying Matthew 6:12 and thus try to eliminate Jesus' explicit reference to forgiveness of monetary debts. In fact, the version of Luke 4:21 requests the forgiveness of sins (ἀμαρτίας amartias), "for we also forgive everyone who owes us (οφειλοντὶ ofeilonți)". Already Luke 6:34-35 has declared that it is not meritorious to lend to those from whom one expects to receive and has claimed the need to "lend without expecting anything in return."

Another selection of Ani's maxims, far from the original text of the Our Father, but with a marked moralizing tendency and prayer towards God.

### Selection of maxims

Translation of Christian Jacq The Living Wisdom of Ancient Egypt

"The truth is sent by God." (p.21)

"Even though he is an important person, a man whose nature is evil doesn't know how to stay upright." (p. 31)

"Celebrate the feast of your God at the right time. God is not happy if he is neglected." (p. 44)

"Be careful to avoid the mistake of lying: it prevents you from fighting the evil within you." (p. 79)

"...Choose what is good to say and keep the evil words prisoner in your body." (p.79)

"Keep a heart full of love whose words remain hidden. He [God] will provide for your needs. He will listen to what you say, your offering will be acceptable to Him." (p.80)

"Everyone can master their own nature, if the wisdom they have been taught has made their nature balanced." (p.85)

"A lazy man never makes up his mind to do anything. He who knows how to plan is worthy of consideration." (p.90)

"Repay abundantly the bread your mother gave you. She Supports her as she did." (p.106)

"Pour out the libation water of your father and your mother, who rest in the valley of death. The gods will bear witness to this just act." (p.106)

"Despise the woman who has a bad reputation in her city, don't look at her as she walks by. Don't try to sleep with her." (p.108)

"Marry a woman while you are young, and let her have children while you are young." (p.112)

"Build your own house and don't assume your parents' house will come to you by right." (p.113)

"Do not sit while there is a person standing who is older than you or whose rank is higher than yours." (p. 123)

"You will know happiness if your life passes within the limits established by the will of God." (p. 124)

"Do not fill your heart with the desire for the goods of others,

but rather worry about what you have built for yourself." (p. 132)

"When death comes, embrace the old man like a child in the arms of his mother." (p. 152).

The originality of these teachings is in its epilogue. Ani debates with his son Jonsuhotep about the need for learning. After the son has justified his laziness and his refusal to learn in fate and his innateness, Ani replies:

The bent wood is left in a field. After it is exposed to sun and shade, the carpenter will try to straighten it and make the cane.

Another example of moralizing writings is the Maxims of Ptahhotep.

## Maxims of Ptahhotep.

Ptahhotep was vizier of Dyedkara-Isesi and his advice was compiled by his grandson, Ptahhotep Tshefi, using hieratic script.

The work begins with a brief introduction by Ptahhotep Tshefi<sup>118</sup> assigning the authorship to his grandfather, and then continues with his grandfather's words, which explains that he has dedicated his life to achieving wisdom, but adds that full knowledge is never achieved.

Years go by, old age has come, fragility comes, weakness grows. One sleeps all day, like children. The eyes are clouded, the ears are deaf. With fatigue the strength diminishes, the mouth, silenced, does not speak, the heart, empty, does not

remember the past, bones ache, good is bad, the taste is gone, what the years do to people it's bad in every way.

Do not boast of your knowledge, nor be proud because you are a wise man. Take advice from the ignorant in the same way that of the sage, for the limits of art have not been reached, nor is there a craftsman who has acquired perfection from it. Among many behavioral tips, Ptahhotep explains that for a man to be fair, he must be able to control himself, both with superiors and with inferiors in rank. And he gives advice on how to deal with rowdies or slanderers:

Observe the truth and do not pass it by, that the outpouring of the heart is not revealed. Do not slander any people, great or small. It is what the ka abominates.

He implies that whoever achieves knowledge does so thanks to the energy of his ka, and orders his son to obey his superiors to achieve prosperity and life in the other world, since the ka of each man depends on the ka of the pharaoh.

Bow your back to your superior and to your overseer of the royal house, your house will remain with his goods and your reward will be in its place. It is a miserable man who faces a superior.

He ends up thanking Pharaoh for having granted him a long life (he claims to be 110 years old), according to him for having fulfilled all those maxims, which he explains to his son and asks her to pass on to his successors. Many times reference is made to God and the way in which everything is under his power:

The plots of the people do not prevail.

God's Command is what prevails.

On another occasion:

Whoever listens is loved by God.  
Who does not listen is hated by God.  
The heart makes its owner one that listens, or one that does not listen. Life, prosperity, and health are the heart of a person.

### Hymn to Aten:

You appear full of beauty on the horizon of the sky Living disc, that you start Life. As you rise above the Levante horizon. You fill the countries with your perfection. You are beautiful, big, bright, high above your Universe. Your rays cover the countries to the end of what you created. Because you are the Sun, you have conquered them to their ends and you hold them for your Son whom you love. No matter how far you are, your rays touch the Earth. You are before our eyes, but Your path remains unknown to us. When you hide in the horizon of Westeros the Universe plunges into darkness and remains as if dead. The men sleep in their dwellings with their heads covered and no one can see his brother... The world lies silent. It is that the Creator of him rests behind the horizon. But, at dawn, since you rise on the horizon and you shine, Disc of the Sun, during the day, you expel the darkness and radiate your rays. So, the Double Country is a party...

*Source: Hymn to Aten; Translation by Guillermo Fatás.  
There is another, longer version of the Great Hymn to the Aten found in the tomb of Ay  
(TA25).*

*Tomb of Ay, West Wall translation Hari, Robert  
New Kingdom, Amarna Period: The Great Hymn to Aten, Leiden: Brill, 1985*

### Translation:

Adoration of Ra-Horajti, who appears in glory on the horizon, in his name of Shu who is the Aten, who lives forever!, the great living Aten, who is in his jubilee, the Lord of all that the Disc encompasses, Lord of heaven, Lord of earth, Lord of the abode

of the Aten in Akhetaten (and adoration of the) King of Upper and Lower Egypt, who lives by Maat, the Lord of the Two Lands, Neferjeperura UaenRa, the Son of Ra who live for Maat, the Lord of crowns, Akhenaten, enduring in life and [worship] his beloved great Queen, the Mistress of the Two Lands, Nefer-Neferu-Aton Nefertiti, may he live fully in health and youth forever.

The Vizier, the Fan-bearer to the King's right, [Alas], says: You appear resplendent on the horizon of heaven, O living Aten, creator of life! When you dawn on the eastern horizon, you fill all the regions with your perfection. You are beautiful, big and bright. You rise above all lands. Your rays cover the regions Up to the limit of how much you have created. Being Ra you reach his limits, and you dominate them for this beloved son of you (Akhenaten). No matter how far you are, your rays are always on the earth; Even if you are seen, your steps are unknown. When you hide on the western horizon, the Earth darkens as if death were coming. He sleeps in the chambers, with his heads covered and what one eye does the other does not see Even if his goods were stolen That are under his head Men would not notice. All lions come out of their den all snakes bite Darkness comes, the Earth rests in silence When its Creator rests on the horizon.

The Earth lights up when you rise above the horizon When you shine, like Aton, during the day. When you throw your rays The Two Lands celebrate it (Men) wake up and stand on their feet Because you have awakened them The bodies are purified, they dress Their arms adore your appearance The whole country goes to work All the animals graze on their grasses Trees and plants sprout, Birds fly past their nests, While their spread wings greet your ka. All herds jump on their feet What flies and everything that settles Lives when you stand up for them. Boats set out both north and south, paths open as you ascend, river fish leap towards your face, And your rays penetrate to the center of the

## Great Green.

You, who make the seed grow in women, that you create the seed of the people, that you feed the son in his mother's womb, that you appease him to calm his tears, (are) the nurse in the womb, the one who gives breath and feeds everything created. When he emerges from the womb to breathe On the day of his birth, you open his mouth And provide his needs. When the chick chirps in the egg, in its shell, Inside, you give it the breath that makes it live When you have completed it It breaks the shell And hatches To herald its completion Walking on its legs it has barely finished come out of him. How numerous are your works even when they remain hidden from view! Oh Unique God, incomparable! You created the Earth according to your wish, you lonesome, To all men, cattle and herds; Everything on earth that walks on its legsEverything in the sky that flies with its wingsThe lands of Jaru and KushThe land of Egypt. You put every man in his place You provide his needs Everyone has their food The length of their life is calculated Their languages differ in speech As well as their characters Their skins are different Because you differentiated people. You created Hapy in the DuatAnd you bring it according to your desireTo feed the peopleBecause you created them for yourself. Lord of all, who strives for them Lord of all lands who shines for them Aton of the day, great in Majesty. You make all the distant lands live You created a celestial Hapy that descends through them That causes waves on the mountains, like the Great Green, to flood their fields and their cities. How excellent are your designs, O Lord of Eternity! The Hapy that is in heaven for foreign peoples and for all the creatures of the countries that walk on their legs. For Egypt, the Hapy that comes out of the Duat. Your rays feed the fields When you shine, they live, they germinate for you. You made the seasons to nourish everything you have created. Winter to cool down, heat to be savored. You created the distant sky to shine in it, To observe everything you did. You, alone, shining, in your manifestation of living Aten, Elevated, radiant,

distant, close, You created millions of manifestations of yourself, Cities, towns, fields, the flow of the river, Because you are the Aten of the day in the heights. You speak to give existence to the beings you have created. You are above them and you can see their glee. You are in my heart, There is no other who knows you, Only your son Neferjeperura Uaenra, To whom you have shown your ways and your power. (Those of) Earth come into existence from your hand, as you create them; When you wake up they live, and when you hide they die. You are, yourself, the duration of life; one lives for you, All eyes behold your perfection until you hide, All work ceases when you rest for the West, And when you dawn you make the whole world move for the King. Each leg moves because you created the Earth. You make them arise for your son, who was born from your body. The King who lives by Maat, Lord of the Two Lands, Neferjeperura the only one who belongs to Ra, The son of Ra who lives by Maat, Lord of crowns, Akhenaten, longsuffering be his life, And (that of) the Great Queen whom he loves, the Lady of the Two Lands, Nefer-neferu-Aton Nefertiti; may she live forever and ever.

Hymn to Amón Ra, source of much of this literary exegesis. Great Hymn to Amun-RaPapyrus Boulaq 17Francisco López – Octubre de 2003

This hymn, dedicated to the god Amun-Ra, is found engraved on the Boulaq 17 papyrus (P. Kairo CG 58038), from the Eighteenth Dynasty, and, partially, on a statue in the British Museum in London (no. 40950), belonging to the Middle Kingdom. It should be noted that, compared to the oldest hymns, here an attempt is made to reflect the concept of universality of the god before all his creations, whatever they may be, something that will be repeated later in the Great Hymn to Aten of the Amharnic period. It is one of the most beautiful compositions of Egyptian religious literature.

The hymn is written, on the Boluaq 17 papyrus, along 11 columns, each of which contains 7 lines, except the last one with 5. The scribe divided the text into 4 sections beginning with the sign.

## **Great Hymn to Amun-Ra Papyrus Boulaq 17**

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*AES: Clagett, Marshall, Ancient Egyptian Science. A Source Book. Volume One: Knowledge and Order. Take I, Philadelphia, American Philosophical Society, 1989.*  
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## **Grades:**

The basis of the translation is the publication of E. Grébaut's hieroglyphic text, *Hymne à Ammon-Ra*, and Joseph Kaster's

text, The Literature and Mythology of Ancient Egypt, although only part of Kaster's work has been used, revised and expanding it with the bibliography cited at the end of the article.

### Hymn to Amon- RA Translation:

Adoration to Amun-Ra, the Bull that lives in Iunu<sup>119</sup>, chief of all the gods, the good god, the beloved who gives life to all that is warm and to all good cattle. Hail, Amun Ra, Lord of the Thrones of the Two Lands, who presides over Thebes! Bull of his Mother, the first of his fields, Wide-striding, who is at the head of Upper Egypt, Lord of the Medyai and governor (HqA) of Punt. The Greatest of heaven, firstborn (smsw) of Earth, Lord of all, who endures over all that exists, who endures over all that exists. Unique in nature to him among the gods, Beautiful bull of the Ennead, chief (Hry-tp) of all the gods. Lord of Maat, father of the gods, who made Humanity and gave rise to animals.

Lord of what exists, who created the fruit tree. he created the grass and made the cattle live. Power that Ptah shaped. The Beautiful, beloved youth, whom the gods praise. That he created what is above and below. The one who illuminates the Two Lands and crosses the firmament in peace. King of Upper and Lower Egypt, Ra, Justified. The Lord of the Two Lands, of great strength. Lord of Majesty (Sfyt), creator of the Earth. More illustrious in nature than any other god. From his beauty the gods rejoice, whom he is venerated in the Great House, (Pr-ur). Of glorious appearances in The House of Fire, (Pr-nsr). Whose

fragrance the gods love when he comes from Punt, Richly perfumed when he descends from the land of the Medyai, Fair-faced, when he comes from the Land of the God. The gods prostrate themselves at his feet, knowing that his Majesty is his Lord, Lord of Respect (snD), the terrible, of great power (bAw) and mighty appearance, Who provides food and attends to the support. Praise to you, who created the gods, raised the sky and spread out the earth! The one who wakes up healthy! Min-Amun, Lord of Eternity (nHH), who created the eternal (Dt), Lord of praise, who is at the head of the Ennead, Firm with horns, with a beautiful face. Lord of the Great, bearer of the Double Feather, endowed with the beautiful diadem and the tall White Crown. The Mehen snake and the Uto snakes are on his face. The Double Crown, the Nemes and the Blue crown. Of beautiful face when he provides himself with the Atef crown, Beloved of the Crowns of Upper and Lower Egypt, Lord of the Double Crown (who) carries the Ames scepter.

Lord of the Mekes scepter holding the scourge. Sovereign beautifully crowned with the White Crown, Lord of lightning, who gives birth to light, whom the gods praise. He gives his hands to those he loves and throws his enemy into the fire. It is his eye that defeats the rebels. Making the Nun swallow his harpoon. And the serpent vomit what he has swallowed. Praise to you, O Ra, Lord of Truth.

Whose chapel is hidden, Lord of the gods. Jepri in his boat, who gave the order and the gods came into existence, Atum, who created Mankind, distinguished their natures and created their lives. What made the colors different, one from the other.

The one who listens to the pleas of the accused (btnw). Kind-hearted when someone calls, Who rescues the fearful of the oppressor. And he judges between the wretched and the powerful. Lord of Knowledge (SiA), in whose mouth is the Authority (Hw). The Nile has come by your desire for it.

Lord of great sweetness (bnrt), the beloved, when he comes men live. He makes all eyes widen on the Nun. His beneficence has given birth to light. The gods rejoice in his beauty and his hearts live when they see him oh Ra<sup>120</sup>, worshiped at Karnak, from Great Appearances) in the house of the Benben<sup>121</sup>, the one from On!. Lord of the festival of the ninth day of the month. In whose honor the feast of the sixth day of the month and the feast of the fourth of the month are celebrated. Sovereign and Lord of all gods, Falcon in the midst of the horizon, Lord of the Silent among men, Whose name remains hidden from his children of him (mswt), in his name of Amun. Praise to you, O Fortunate One (imy m Htpw). Lord of joy, and mighty in his appearance. Lord of the Great and Tall Double Feather. Who wears the beautiful diadem and the High White Crown.

The gods wish to admire you (When) the Double Crown rests on your forehead. Love to you stretches across the Two Lands, Your rays shine in the eyes. The well-being of Humanity appears when you rise. And the animals are languid when you shine. You are loved in the southern sky And pleasant in the northern sky. Your beauty captivates hearts And love for you makes arms languish. Your beautiful manifestation weakens the hands And the hearts become careless when they see you. You are The One, the One who gave birth to everything that exists. He One and Only, creator of what exists. From whose two eyes sprang Mankind And from whose mouth the gods came into being. He who created the grass that gives life to cattle And the plants for men. Who created that on which the fish in the river live And the birds that dwell in the sky. Who provides the breath to what is in the egg. And he gives life to the offspring of the serpent, Who creates that on which insects live. And likewise the worms and birds, the one who provides everything necessary for the mice (pnw) in their dens and nourishes the birds in all the trees. Praise to you, who did all these things. The One and Only, provided with multiple arms. Who spends the night (sDr) awake, while all men sleep. Looking for the best for his creatures.

Amun, that endures (mn) in all things! Atum and Horus of the Double Horizon, Praise you because you tire yourself (7,3) with us. Praises to you! because you created us. All the animals praise you.

They praise you in every desert. As high as the sky, As wide as the earth, As deep as the Great Green. The gods bow before your Majesty and extol the power (bAw) of their creator, they rejoice when the one who engendered them approaches And they say: Welcome in peace! Father of the fathers of all the gods. That he raised the sky and placed the earth, That he made what exists, creator of all beings. Oh Sovereign, chief of the gods! We revere your power (bAw), because you created us. we cheer you with joy because you have molded us, we offer you prayers, because you tire yourself with us! Hail to you, creator of all that exists. Lord of Maat and father of the gods. That you created humanity and animals. Lord of the grain, who provides sustenance for the animals of the desert. O Amun, Bull of fair countenance, loved in Karnak. Of great appearances in the House of Benben. Crowned again in On, you who judged the Two adversaries in the Great Hall! Chief of the Great Ennead, The One and Only, without equal. The Heliopolitan who presides in Thebes. He head of the Ennead of him, who lives day by day by Maat, dweller on the Horizon, Horus of the East.

The deserts, by his will, provide for him silver, gold and true lapis lazuli, Myrrh and incense mixed from the land of the Medyai and pure myrrh for your nose. Of beautiful face when he comes from the land of the Medyai, Amun-Ra, Lord of the Thrones of the Two Lands, who presides in Thebes, He of On, who presides over his harem. The Only King, Unique among the gods, with multiple names, whose number is unknown. That dawns on the eastern horizon and is hidden by the western horizon. That he defeats (sxrw) his enemies and is reborn every day. Thoth raises his eyes from him, and delights in his excellence, the gods rejoice in his beauty, and the hetet monkeys

exalt him. Lord of the boat of the night and of the boat of the morning. That for you they cross the Nun in peace. Your retinue rejoices to see the enemy defeated, and how his members are cut down by the knife. The fire has devoured him, and his ba is separated from his body. He has put an end to the serpent's path. The gods shout for joy and Ra's retinue is happy, On is for joy: Atum's enemy has been defeated. Thebes is happy and On exultant. The Lady of Life is happy, the enemy of her Lord has been defeated. The gods of Jer-aha rejoice. The inhabitants of Letópolis kiss the earth. They see him strong in his Power,... of the gods (?), Maat, Lord of Thebes. In this your name of Creator of Order. Lord of food, Bull of provisions. In this your name of Bull of the Mother of him. The one who created all men and all things. In this thy name of Atum-Jepri!. Great Falcon that brings joy to his chest (Snbt). With a beautiful face that makes the chest festive (mnDt). Of pleasing figure and high diadem. With the two Serpents raised on his forehead. that to whom the hearts of men draw near. Humanity turns to him. When he gladdens the Two Lands with his appearances. Hail to you, Amun-Ra, Lord of the Thrones of the Two Lands, Whose dawn loves the city of him (Thebes)!.

*Reference: Hymne À Ammon-Ra Des Papyrus Égyptiens Du Musée De Boulaq Paperback*  
- September 22, 2012

*French Edition by Eugène Grébaut (Author) Ancient Egypt: History, Mythology & Literature: Illustrated Edition*

by George Rawlinson (Author, Translator), Arthur Gilman (Author), Gaston Maspero (Author), Agnes Sophia Griffith Johns (Author), E. A. Wallis Budge (Author, Translator), Lewis Spence (Author), Evelyn Paul (Illustrator), Félix Bonfils (Illustrator), Frederic Charles Cook (Translator), James Teakle Dennis (Translator), Charles F. Horne (Translator), Flinders Petrie (Translator), James Henry Breasted (Translator), Amelia B. Edwards (Translator), Donald Mackenzie (Translator).

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Francisco López and Rosa Thode  
[https://www.egiptologia.org/textos/himnos/amon-ra\\_gran/](https://www.egiptologia.org/textos/himnos/amon-ra_gran/)

# T he Great Universal Architect

The real name of the Egyptian Book of the Dead is "The Exit Gate at Noon Light." The Egyptians did not consider it a book, but in itself, it represented the ritual of ascent that linked the deceased with the God "Ptah-Osiris"<sup>122</sup>. This archetype is considered the main creative Demiurge of all Egyptian cosmogenesis.

His most important epithet is the "Great Universal Architect"<sup>123</sup>, protector and patron of Builders and masons, as well as goldsmiths. Later, he associated it with the figure of Vulcan in classical Rome and with that of the God Hephaestos in Greece. The priests of the cult of "Ptah" were called masons of the universe. They were engaged in building the temples during the early dynasties.

The "Great Universal Architect" was worshiped in the city of Memphis<sup>124</sup> where it originated from, it was the most important religious capital in the world 5 thousand years ago. This city had a white perimeter wall that gave the city its name "White Wall".<sup>125</sup> His relationship with the funerary world dates back to the Old Kingdom as he is considered the inventor of the opening of the mouth ceremony. Since the first dynasties he is related to the God Sokar<sup>126</sup>, as "Ptah-Sokar", ruler of the underworld in the Saqqara necropolis, together with the God Thot, they create the universe through the sound of their words, and over the millennia it was associated with the figure of Osiris, creating a new religious syncretism, called "Ptah-Osiris-Sokar". To the "Ptah" archetype<sup>127</sup> He was considered the Universal Work and Great Architect of the work, in this sense he built within himself.

The Universe for the Egyptian culture and since the oldest cosmogenesis, was produced and seen as a process of successive emanations of thoughts or mental forms through the sound of their words and through their heart, one of the most important parts within the universe. resurrection ritual carried out in the "Egyptian book of the dead", was the opening of the mouth. The entire scenic ritual consisted of imitating the moment of creation and linking the deceased with the God "Osiris-Ptah" and with the imperishable stars, those that do not descend from the cosmic ecliptic during the night. Ancient poems dedicated to this God have been found on different papyri and carved stones, such as the Sabako stone. One of them says, curiously, the following:

"In the beginning there was nothing, only the original chaos, the word was with God and God was the word, God separated the light from the chaos and the light was" very possibly the source of the first verse of the biblical genesis. The titles of the God Ptah, were "the most beautiful", "the wisest", also "the destroyer of images"<sup>128</sup>. In relation to these titles, the most important texts to understand Egyptian cosmogenesis are found in "The Book of the Doors", rituals that also appear as texts of the pyramids and that were later reflected in the book of daylight. or book of the dead In the period of the first dynasties, these passages were not understood as if they were books, but rather as an initiation way of linking the deceased with the Dwt, and as a geometric or numerical form of light.

The pyramid, from the Egyptian conception, is the manifested body of an archetype-form (Osiris, Pth) or the

manifestation through a process of emanations of a certain sound - form - number, where the universe is partly the product of the word , as well as a manifested geometry.<sup>129</sup>

The most important moment of the ritual of ascent of the deceased, was the opening of the mouth<sup>130</sup> where, imitating the moment of creation, the creative power of the word was returned to the mummy and the original form in which the universe was emanated was recreated. She also linked the heart of this being with the center of creation, "the heart of the God Ptah." From the most archaic Egyptian perspective, the universe emerges around us as a work of our thoughts, via the heart of man, a musical and partly metallurgical work.

The heart for the Egyptian imaginary, symbolized the seat of the soul and thoughts.

At the moment the deceased was raised from his stone sarcophagus, a magical moment took place where the mummy or hierophant, ritually incarnating the God Ptah, recreated the moment of the birth of the universe. It is possible, but we do not know, that at that precise moment she received this symbolic question...

What have you discovered as a teacher reborn in the light? And the builder responded:

*I found myself lost outside of time and space, one day on earth was equivalent to an aeon, I ceased to be, I was nothingness itself, I saw the universe emerge from my dark heart, all creation passed before my being in an instant and I could see how my thoughts recreated the world.*

The weighing of the heart of the deceased, in the ritual of "going out into the light of day", is a paradoxical image that has influenced many religions, such as the judgment of the soul and its subsequent entry into eternal life. In Egypt, the sky was visualized in the symbol of the "Dwt", "the underworld". At the beginning of this civilization, this role was played by the center of the earth and the star Sirius. During the ritual, the heart could not weigh more than the feather, a symbol of the lightness of the spirit "symbol of wind and silence" as well as of universal order, but it could not weigh less either, there had to be a balance in the scales of judgment to the deceased<sup>131</sup>

The Egyptians called the breath "Ka" and it was considered a word or sound (as well as a geometric shape and a number).<sup>132</sup>that flowed above a string of light<sup>133</sup>, the sound had to be in balance and heard pure in the universe, in order to experience that world, both upper and lower, known as "Dwt", originally a mountain of light, the entrance mountain to the underworld. This image is present in the oldest logos discovered in Egypt, and in the Naqada culture, from which the Egyptian culture has its germ.<sup>134</sup>

[obj]



On 5 cm wide cubic ivory labels are the oldest writings in the world. One of them shows a paradoxical image in which the god "Thoth" is seen represented as a hermit ibis, next to 3 mountains of light<sup>135</sup>and a snake. Its translation is "the mountains of light"

the eastern side of the Nile, the place where the sun rises and the gates of the "Dwt", the gates of the underworld.

The Dwt, originally, was associated with the star Sirius and the center of the earth, the most important star for Egyptian culture since it announced the overflow of the Nile River and the time of sowing, "the arrival of the green fields". From this observation, the first Solar/Lunar calendar was created based on the Sirius star, known as the Sothian Calendar, with 365 days of which 5 were sacred, considered the days of the birth of the Gods.

The etymological root of the divine name "Ptah" is the Indo-European word (Ptr)<sup>136</sup>whose meaning is clay, "stone". From this ancestral idea, this God was characterized as a potter, just like the God Jnum<sup>137</sup> (the eternal potter), an aspect of the God Ra or "sun at noon", giver of the Ka, or breath of life at the moment of birth.

There is a common etymological relationship between the Indo-European God Dyaus Pita, one of the oldest gods in the world "God of heaven" root of the word GOD, one of the oldest names referring to God, representing the God of heaven of the peoples of Central Asia and the God "Ptah" in Egypt, "Lunar Archetype". In the Vedic pantheon Dyaus Pita or Dyauṣpitṛ also Dyaus Pitar, divine consort of the Prithvi and father of Agni, god of fire. Both gods, the god Ptah in Egypt and the god Pita in India create the universe as a product of pottery, in both cases both are portrayed as potters.

## **In the Rigveda**

According to a version of Creation that materializes in India, Rigveda (RV), mortal life came out of procreation by Dyaus Pitá, for which Mother Earth, Goddess Prithivi, was fertilized by means of the rains. This myth could well have a numerical basis and be related to the number  $\pi$ .

Dyaus Pitr was depicted as a thunder-screaming “red bull” (as opposed to Mother Prithvi, depicted as a cow), or as the night sky in the form of a pearl-adorned black horse, a symbol of the stars.

In art, Dyaus appears in the above two forms. Etymologically, “Dyaus” is the name from which the root word (morpheme) \*dyeu- (zero degree, dyu forms \* and \*-diw-) derives from the Proto-Indo-European language, meaning “to shine”.

There are words related to Dyaus in Sanskrit, such as "day" divasa-divine, "heavenly" divya, "illuminating light" dyota, etc. “Dyaus Pitr” is the Sanskrit version of the Proto-Indo-European language concept of the Sky God, the Sky God personified by Dyeus, appearing in many other Indo-European religions with similar attributes. Dyeus had become Dyeu Pater, literally “Sky Father” or “bright father”. This is reflected in the word Jupiter, Diespiter and from the Greek Zeus pater. In his aspect of God the Father, his consort was Pltwih Mhater: "Mother Earth." Names related to Dyaus Pitr, appear in Greek as Zeus Pater (accusative Day, genitive God), in the word Jupiter (from archaic Latin Pater Iovis, "sky father"), in Slavic mythology as Div, and in Norse mythology as Tyr<sup>138</sup> o Ziu.

## **Hymn to the Creator of the earth, Ptah. God of the Egyptian city of Memphis.**

*Hail, O Ptah, considering your primordial Gods!  
What have you done after you were created as God?  
Body that has built its own body,  
Before the sky was created before the Earth was formed,  
As the high tide did not rise yet.  
who have bound the earth,  
You have gathered your flesh,  
that has counted its members,  
You have found the one who has created your site.  
Oh God, that make up the two countries.  
You do not have a father who begot you, as he came,  
You don't have a mother who gave birth to you,  
You, your own creator Khnum.  
Let the equipped armed forces come out!  
You were on earth during your fatigue...  
Where were you in your clay figure?  
In the land of elevators  
In its being the combination of the two countries  
What his mouth has begotten and his hands have created,  
You have pulled it out of the primordial waters.  
The work of your hands your beauty is compared.  
His son, as in his figure (the Sun)  
That have led to darkness and sadness  
By the rays of his pair of eyes.  
Verses to the God Ptah, on the Shabaco stone  
Commissioned by King Shabaco, 8th century B.C.*

*Geb, the lord of the Gods, commanded the Ennead<sup>139</sup> to*

meet him. He judged Horus and Set; and sealed the dispute between the two. He made Set King of Upper Egypt, in the land of Upper Egypt, in the place where he was born, which is Shu, and Geb<sup>140</sup> he made Horus King of Lower Egypt, in the land of Lower Egypt, in the place where his father Osiris was drowned and which is the “separation of the Two Lands”. Thus, Horus kept watch in one region and Set in the other region. They kept peace in the Two Lands, in Ayan. That was the separation of the Two Lands. Then Geb believed that it was unfair that Horus's portion was identical to Set's. Thus Geb granted Horus his inheritance, for Horus is the son of his firstborn.

*Geb's words to the Ennead were:*

*"I have named Horus, the firstborn"...* Horus is the one who became King of Upper and Lower Egypt, who united the Two Lands at the nome of the Memphis wall, the place where the Two Lands meet. Before the double doors of the House of Ptah the temple of Ptah in Memphis, the reed and the papyrus were placed, and Horus and Set were pacified and united. They fraternized and ceased disputes wherever they might be, and are now united in the House of Ptah, the "Scales of the Two Lands," in which Upper and Lower Egypt were weighed.

*Ptah who is on the Great Throne,... who created the Gods.*

*Ptah-Nun, the father who begat Atum.*

*Ptah-Naunet, the mother who gave birth to Atum.*

*Ptah the Great who is the heart and tongue of the Ennead.*

This Stone contains a section that tells how Ptah brought Atum, Shu, Tefnut and the rest of the Heliopolitan Ennead into existence along with all the elements of divine and human existence.

Reference:(Bjerre Finnstad, 1976, pp. 81-83; Allen, 1988, p. 42-43; Tobin, 2001a, p. 462, 2001b, p. 465, 2001c, p. 470; Pinch, 2002, p. 32-34; Ockinga, 2010, p. 99-100; McClain, 2011, p. 3).

## **About the God Ptah**

The creator god of Ptah in his most extreme expression, so to speak, which is what places him in a fundamental place in the process of genesis of the cosmos along with other primal powers, is to understand how important one of the means through which creation takes place in the Egyptian world: the power of "Magic", heka.

"Magic" is the principle through which a verbal order becomes reality. It is the principle of the creative word, which forms a conceptual couple with the principle of "perception", to which it is usually linked, and to which it logically follows. In the created world, "perception" and "annunciation" are the means by which

the forces of nature - the gods and the king - perceive what must be done. The function par excellence of these principles, however, occurs during the creation of the cosmos.

The first creator perceives the universe as a, apprehends it in his heart (a mental form placed in his heart) by which said perception is given reality through the creative word. Ptah is deeply related to all of this (Allen, 1988, pp. 36-38).

Sources mentioned above (from text CT 647, from a Ramesside stela and from the Berlin hymn to Ptah) (Allen, 1988, pp. 39-40): 1. I am the one who makes the vegetation grow.

You make the banks of the Nile valley green, lord of the highlands, you make the wadis green; the one who is over the Nubians, Asiatics and Libyans, because the nine arches have been gathered for me, and the totality has been given to me by the Sun, Lord to the Limit. I am south of the Wall of him, ruler of the gods. I am King of heaven, Distributor of kas, who officiates over the Two Lands; Kas distributor, Who gives bass, demonstrations, kas and beginnings. I am a Distributor of kas, and they live according to my action: when I want, I make it possible for them to live, there being none of them who can speak to me but the one who made that unique identity of mine, because I am Annunciation in their mouth and Perception in their womb. Sincerely praise thy perfection, Ptah the great, south of his wall; Ta-tenen in the middle of Memphis. the one who made it possible for everyone to live; into whose heart he spoke himself, who saw them unfold, who predicted what was not and thought of what is. There is nothing that has developed without him, the one whose development is the development of him in

the course of each day.

You have established the world to its laws as you did, and the Black Land is fixed under your rule, as the first occasion. Worshiping Ptah, father of the gods, Ta-tenen, eldest of the originals, at dawn. Recitation: Greetings, Ptah, father of the gods, Ta-tenen, eldest of the originals,... who begat himself by himself, without any development having been developed; that he made the world in the design of his heart, when the development of him unfolded. Model that gave birth to all that is, begetter that created what exists....Greetings before your originals, whom you made after having developed in the body of the god. Who built his body by himself, without the earth having developed, without the heaven having developed, without the waters having entered. You tied the world, you added your flesh, you took into account your parts and you found yourself alone, maker of places, god who melted the Two Lands. There is no father of yours who begat you in your development, no mother of yours who gave birth to you: your own Uniter, an active one who arose active. form of Ta-tenen, in your development of Combiner of the Two Earths. He whom your mouth engendered and your arms have created, you took from the Waters, your action copying your perfection: your son, distinguished in his development, who dispels for you the uniform darkness with the splendor of his two eyes.. .Be afraid of him, be afraid of him, this god who relieved you. power and be content through the two healthy eyes of him. His words will be the balance of the Two Lands, without overlooking the declaration that he has made. The great name who puts up storms, who is feared by all when his Bachelor of Letters develops-Magic, who has control of the gods, whose respect is great in the Ennead: his reckoning is in what he has begun, his control is between what has been

done.

*Reference: Brief approach to the creative function of the god Ptah  
Brais Louzao Recarey*

The first two talk about the creative role of Ptah as "heart and tongue" and as Tatenen. The final section reiterates the main themes of the previous text and connects Ptah's "mythology" with the cycle of kingship (Allen, 1988, pp. 44-45). Here is a part of the first two sections of the "mythology".

From Ptah (Allen, 1988, pp. 43-44): Through the heart and tongue something developed in the image of Atum. And great and important is Ptah, who gave life to all the gods and his kas also through this heart and this tongue, through which Horus and Thoth became Ptah. , all the animals and all the reptiles that live, plan and govern whatever he wishes. His Ennead is before him, in teeth and lips, that seed and those hands of Atum: for it is through his seed and his fingers that Atum's Ennead developed, but the Ennead is teeth and lips in this mouth that uttered the identity of all, and from which Shu and Tefnut emerged and gave birth to the Ennead. heart, and he is what makes every conclusion emerge; it is the tongue that repeats what the heart plans. Thus all the gods were born, also Atum and his Ennead, for it is through what the heart plans and the tongue commands that all divine speech [Has developed].

*Reference: Brief approach to the creative function of the god Ptah  
Brais Louzao Recarey*

*Bibliography: ALLEN, J.P.,  
Genesis in Egypt. The philosophy of Ancient Egyptian Creation Accounts  
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*The One and the Many. Egyptian conceptions of divinity*, Editorial Trotta, Madrid, 1999

This is how the masculine life principles were made and the feminine life principles were established, those who give all sustenance and all offerings, through that word that does what I know is loved and what is hated. Thus life has been given to the one who is calm and death given to the one who did evil. This is how all construction and all art was made, the making of the hands, the walking of the feet, and the movement of each member, according to what he governs what the heart thinks, what arises through the tongue, and what facilitates all. It has been developed that Ptah is called "He who made everything and made the gods develop", since he is Ta-tenen, who gave birth to the gods, from whom everything has emerged-food-offerings and sustenance. , gods' offerings and every perfect thing. Thus it is found and it is recognized that his physical strength is greater than that of the gods. the villages of him, having founded their nomes, having placed the gods in their places of worship, having secured their offerings of bread, having founded their sanctuaries, having made their bodies resemble that which contains them. all kinds of wood, all kinds of mineral, all kinds of frit, everything that grows on it, in which they have developed. Thus were gathered in him all the gods and his kas.

A close reading shows that the text is an exposition of Ptah's role as a bridge between the intellectual principle of creation and its material realization in the substance of the created world. In the process of creation, the thought ("heart") and the command ("tongue") of the creator act on the primordial Monad to produce from it the forces and elements of the world, products that "reflect" the characteristics and substance of that from which they derive. This intellectual creative principle is Ptah, although its components can be identified separately as the forces embodied in the gods Horus (order) and Thoth (perception). The operation of this principle in creation is exactly analogous to the way in which it continues to operate on living beings, through conceptualization and action. These concepts and other similar ones are the tone that articulates the rest of the text. All creation is, in a way, a hieroglyphic text of the original concept of the creator. And this "text" includes not only the static elements of existence, but also the dynamic principles of life, social behavior and all activity. And everything is governed by the same intellectual principle: the work of the mind translated into action (Allen, 1988, pp. 45-46). But Ptah also has another aspect -a physical principle that is the source of all matter-, conceptualized in his identification with Tatenen, the Primal Hill. Not only does his material power not precede all things, but his material power also precedes them. This combination of the material and the non-material is seen very well in Ptah's appearance as patron of craftsmen.

"The construction of a building or a statue with a first intellectual process in which the original concept is present only in the mind of the craftsman, and a second material process in which the physical manifestation of that idea is carried out.

When a stone block becomes a statue, for example, materially it remains the same after the process, but it has also transcended its original state: it is something that was not before, the representation of another reality. And what has meant the difference between both states has been the action developed from the concept of the sculptor (Allen, 1988, p. 46).

*Reference: Brief approach to the creative function of the god Ptah*  
Brais Louzao Recarey  
ALLEN, J.P.  
*Genesis in Egypt. The philosophy of Ancient Egyptian Creation*  
accounts  
, Yale University, New Haven, 1988.

## A tum, conceived from the heart of the God Ptah

He was represented as a man, wearing the Double crown, or as an old bearded man and universal lord. As a sun god, with the head of a ram, with the head of a mongoose, or as a Phoenix bird. He is the first god represented with a human body, since before all the deities of the ancient Egyptians had the shape of animals. In mythology, Atum is the god who, according to the Heliopolitan cosmogony, emerged from the "primal ocean",

Nun, creating himself (through saliva, tears, sweating or other methods).

Through his consciousness, Ra, creates the other gods: Shu and Tefnut (air and moisture), who in turn are parents of Geb and Nut (earth and sky), parents of the gods: Osiris, Isis, Nephthys, Seth and Horus.

"Atum, according to Memphite theology, was conceived from the heart of the God Ptah."

The first descendants of him make up the Heliopolitan Ennead. He created his children, the gods Shu and Tefnut, from his saliva. In Heracleopolis his hand was the female principle, personifying Nebethetepet, the "Lady of satisfaction." According to other later myths, he had relations with his shadow, or with the goddess Iusaas.

Atum (/a.tum/, Egyptian: jtm(w) or tm(w), reconstructed [ja'ta:muw]; Coptic ΑΤΟΥΜ Atoum), sometimes translated as Atem or Tem, is the primordial god in Egyptian mythology from whom everything is others arose. He created himself and is the father of Shu, "warm breath of light" and Tefnut, "moisture, dew," the divine couple, who are the ancestors of the other Egyptian deities. Atum is also closely associated with the afternoon sun. As the primordial god and as the evening sun, Atum has chthonic and underworld connections. Atum was relevant to the ancient Egyptians for most of Egyptian history. He is believed to have been present in ideology since pre-dynastic times, becoming even more prevalent during the Old Kingdom and continuing to be worshiped through the Middle and New Kingdoms, although Re eclipses him around this time.

Atum is one of the most important and frequently mentioned deities from the earliest times, as evidenced by his prominence in the Pyramid Texts, where he is presented as creator and father

of the king throughout the collection of spells. . Various writings contradict how Atum was born. According to the Heliopolitan view, Atum originally existed in his egg within the primeval waters, was born during the primordial flood, and became the source of all that was created after him. The Memphites (priests of Memphis), on the other hand, believed that Ptah created Atum in a more intellectual way, using his speech and thought, as recounted in the Shabaka Stone.

## **The cosmic egg in the Indo-European world**

The world egg, cosmic egg is a symbol - mythological motif that is found in the cosmogonies of many cultures and that is present in the Proto-Indo-European culture and in other cultures and civilizations. Usually the world egg is a beginning of some kind, usually simplified into the beginning of the universe from a creative mound or womb of gold often symbolized in the heart of great Gods as architects of the world, or some being. The primordial comes into being by "hatching" from the egg, which sometimes lay in the primordial waters of Earth.

The eggs symbolize the unification of two complementary principles (represented by the white and the yolk) from which life or existence arises, in its most fundamental philosophical sense.

Hiraṇyagarbha (Sanskrit: हिरण्यगर्भः; literally, the 'golden womb', poetically translated as 'universal womb'), is the source of the creation of the manifested universe or cosmos in Vedic philosophy. It finds mention in a hymn from the Rigveda (RV 10.121), known as the Hiranyagarbha Sūkta, which suggests a single creator deity (verse 8: yo deveṣv ādhi devā eka āśīt, Griffith: "He is the God of gods, and none other than him ."),

identified in the hymn as Prajāpati. The concept of the "golden egg-shaped golden womb" is first mentioned in the Vishvakarma Sūkta (RV 10.82.5,6) which depicted the "primal womb" resting on Vishvakarman's navel. These images were later transferred to Vishnu and Surya.

The concept of the Cosmic Egg, which symbolizes the primordial state from which the universe arises, is also found in many Indo-European creation myths. A similar representation of the appearance of the universe before the act of creation occurs in the Vedic, Germanic, and , at least in part, in the Greek.

*Source: West, Martin L. (2007). Indo-European Poetry and Myth (in English). Oxford: Oxford University Press. ISBN 978-0-19-928075-9. Consulted on February 11, 2021.*

## **Memphite cosmology**

According to this doctrine Ptah is the supreme God, and receives the name of Ta-tenen, Lord of Eternity. He was the one who created, through wisdom and word, all the other gods, sending each one to a city to protect it and receive worship. As Ptah created the world using intelligence and speech, these two faculties were embodied in geniuses or forces: Sia (the intelligence of thought, the intellectuality that resides in the heart) and Hu (the power of speech, which embodied the language of Ptah).

In the beginning it was the infinite sea of inert waters of chaos where neither darkness nor light existed. Ptah, as supreme god and creator, through an idea of his thought through his heart, and through his word, used to describe his desire, expressed through his tongue , transforms it into a reality. And so, in the heart of Ptah the image of the god Atum was conceived, through his tongue he pronounced the name of the god to be created and Atum came true. And he created the first waters Nun and Nunet, from where life will emerge, and all the gods and their kau's or energetic essences.

Memphite theology is captured in the Shabako stone, a black granite slab measuring 137 by 66 cm, damaged from later use as a millstone; the text was copied on said stone by order of Shabaka (king from ca. 716 to 702 BC), belonging to the XXV dynasty, possibly because the original would be deteriorated due to having been written on papyrus of earlier dating. In one of his stanzas he says: Los dioses que vinieron a la existencia de Ptah...

Ptah on the Great Throne... who created the gods

Ptah-Nun, the father who begat Atum...

Ptah-Nunet, the mother who gave birth to Atum...

Ptah, the Great, who is the heart and tongue of the Ennead...

Some Egyptologists date the original text to the Old Kingdom because of the archaic language of its inscriptions, although others such as F. Junge believe that the archaic style was deliberate, to solemnize the text.

*Reference: López, Francisco (2003). "Memphite Theology and the Shabako Stone". Archived from the original on June 14, 2018. Retrieved October 29, 2019.*

Atum's name is believed to be derived from the verb *tm* meaning 'to complete' or 'finish'. Thus, he has been interpreted as the "complete" and also the finisher of the world, which he returns to the watery chaos at the end of the creative cycle. As creator, he was considered the progenitor of the world, the deities and the universe having received his life force or *ka*. Originally existing in his egg, within the primeval waters, Atum was born

during the primordial flood and became the source of all that was created after him. The Memphites (priests of Memphis), on the other hand, believed that Ptah created Atum in a way through intellect, using his speech and thought, as told in the Shabaka Stone.

“In the Old Kingdom, the Egyptians believed that Atum lifted the soul of the dead king from his pyramid to the starry sky. He was also a solar deity, associated with the primary sun god Ra. Atum was specifically related to the evening sun, while Ra or the closely related god Khepri was connected to the morning and noon sun. In both cases, all these forms of the Sun represent matrices that create reality from the heart of the great universal Architect, but this heart as a vulva or matrix through which the universe arises, it is possible that Akhenaten during the Amarna period and the cult of the disk Solar has tried to synthesize in his cult all these aspects of the Sun god, creating increasingly radical religious abstractions trying to return to the original concept of the Memphite creation with Atum and the Architect God Ptah, since everything arises from his heart but this seen as a creative vulva. This heart was visualized as a golden egg - Matrix, possibly influenced by the myth by different Indo-European currents that saw in the creation of the universe a fundamental hill that ascended from the primordial waters (this hill had a pyramid shape), and a golden cosmic egg of the from which creation arises, that in the Memphite myth this function was reserved and corresponded to the heart of the great architect, the God Ptah.

“It is probable that Akhenaten created a religious syncretism between all these symbols, simplifying them in the disk of the sun as creator.”

It is also interesting to see the similarity of names and graces between Atum, "Self-created" and the god Aten or Aton, Solar Disc that also has the attribute of being self-created, actually all these divinities emanate from the creator and self-created god Ptah , patron saint of Egypt. Atum was a self-created deity, the first to emerge from the darkness and endless watery abyss that existed before creation. Product of the energy and matter contained in this chaos, he created his children, the first deities, from solitude. He produced from his own sneeze his, or in some accounts, semen, Shu, the god of air, and Tefnut, the goddess of moisture. The brother and sister, curious about the primal waters around them, went to explore the waters and disappeared into the darkness. Unable to bear his loss, Atum sent a fiery messenger, the Eye of Ra, to find his children. The tears of joy that she shed on his return were the first human beings.

"When depicted as a solar deity, he can also be depicted as a beetle and when referring to his primitive origins, he is also represented as the primitive mound."

*Wilkinson, Richard H. The Complete Gods and Goddesses of Ancient Egypt. New York: Thames & Hudson. pp. 100–101. ISBN 0-500-05120-8. OCLC 51668000.*

"Primal mound in the shape of a pyramid, golden matrix or cosmic egg, creative heart and primordial waters are symbols and archetypes linked to the myth of the fundamental Indo-European hill".

"Atum is the god of pre-existence and post-existence. In the binary solar cycle, the serpentine Atum is contrasted with the beetle-headed god Khepri, the young sun god, whose name is

derived from the Egyptian *hpr* "to come into being". Khepri-Atum spanned sunrise and sunset, thus reflecting the full cycle of morning and evening.

*Toorn, Karel van der; Becking, Bob; Horst, Pieter Willem van der (1999). Dictionary of Deities and Demons in the Bible. Wm. B. Eerdmans Publishing. ISBN 9780802824912.*

Another form of the sun was represented in the form of the God Khepri, a form of the revolutions or manifestations of the sun Ra. However, the sun god was included in the creationist theory of Heliopolis and later in Thebes. Often Khepri and another solar deity, Atum, were seen as aspects of Ra: Khepri represented the morning sun, Ra was the midday sun, and Atum was the evening sun. As a deity, Khepri's four main functions were creator, protector, sun god, and god of resurrection. The central belief surrounding Khepri was the god's ability to renew life, just as he restored the sun to existence each morning. Mummified scarabs and scarab amulets have been found in pre-dynastic tombs, indicating that Khepri was respected from the very beginning of Ancient Egyptian history.

*Source:Studies in Aegean Art and Culture: A New York Aegean Bronze Age Colloquium in Memory of Ellen N. Davis. INSTAP Academic Press. 2016. doi:10.2307/j.ctt1kk66gk. ISBN 978-1-931534-86-4. JSTOR j.ctt1kk66gk.*

*Popielska-Grzybowska, Joanna. "The concept of *hpr* in Old Kingdom religious texts". Old Kingdom, New Perspectives. online: Oxbow Books. pp. 230–234.*

Etymology of the name Khepri (*hprj*), Kpr.

The name "Khepri" appears most frequently in the pyramid texts and usually has the scarab hieroglyph as its determiner or ideogram. Khepri (*hprj*), Transformations in Light, can also be spelled "Kheper", which is the Egyptian term used to denote the

sun god, the scarab, and the verb "to come into being". Kheper could also mean "to change", "transformations", "happen", etc.

*Source: Liszka, Kate. "Scarab Amulets in the Egyptian Collection of the Princeton University Art Museum." Record of the Art Museum, Princeton University, vol. 74, 2015, p. 4–19. JSTOR, [www.jstor.org/stable/26388759](http://www.jstor.org/stable/26388759). Accessed 1 Dec. 2020.*

According to the ethnographer Arthur Hocart, in cultures where the role of the "sacred king" is increasing, the cult of the Sun acquires greater relevance. In Sumerian-Akkadian mythology, although the sun god Shamash was still less important than the moon god, he was already becoming a highly revered deity. In the religion of ancient Egypt, solar cults played an important role and included deities such as Ra, Horus, Amun and Khepri, the scarab god, who was in charge of rolling the Sun across the sky. In the fourteenth century B.C. C., Pharaoh Akhenaten tried to carry out a radical religious reform and introduced a unique cult of the Aten in Egypt, originally the personification of the sun disk.

Reference: "Нил и Египетская цивилизация / Александр Мороз". [calameo.com](http://calameo.com). Retrieved 2021-10-06.

As we see in different temporary and symbolic manifestations, gods such as Ra, Khepri, Atum, Ra-Horajty and even the God Aten, are part of the conglomerate of the different transformations of the Sun god. With Ra-Horajty, Ra is described as the sun god who appears in the east. He is the real name of the god Ra of Heliopolis. As the Heliopolitan sun god, he emphasizes his character as "world ruler." Ra-Horajty of Heliopolis was considered in Edfu to be identical with the god Horus.

Pharaoh Akhenaten called himself "High Priest of Ra-Horachty" and at the beginning of his reign, he represented the god still in his conventional form. In the first so-called 'doctrinal name' of

the god Aten (from years 4 to 8 of his reign), he describes him as Ra-Horajty: "Long live the Horus of the Horizon (Ra-Horajty), who rejoices in the Land of the Light (on the horizon).

Around 2445 B.C. C. (V dynasty), the fusion of the two gods appears in the solar temple of Niuserre in Abusir, at a time when Heliopolitan theology tried to distinguish the solar trilogy Jepri, Ra-Harajty and Atum.

He was also worshiped in the temples of Wadi Es-Sebua, Amada, Derr and in the Great Temple of Abu Simbel built by Ramses II.

With all this symbology, what can be speculated is that Pharaoh Akhenaten, as divine high priest of the cult of the god of the solar disk, sought to simplify the cult of the many forms of the sun, to a symbolic and archetypal abstraction of the sun, the solar disk. Other symbolic elements of the cult were the fundamental hill of creation as can be seen in one of the tombs of the courtiers of King Akhenaten in Amarna. It is also interesting how the way of building changed during the Amarna period, where adobe bricks known as Tálalas began to be used, which in Arabic means 3, possibly because they measure 3 spans, the length of these bricks is 52.36 cm per length of a sacred Egyptian cubit. During the reign of Akhenaten, a standard-sized block of sandstone called a "talatat" was used in the construction of the Aten temples at Karnak, Akhetaten, and other buildings at Tell el-Amarna. Each talatat had an ideal measurement of 1 Egyptian royal cubit long by  $\frac{1}{2}$  royal cubit wide and high. The actual cubit equals about 52.36 - 52.64 Cm.

The standard size and low weight of the talatats made them easier to transport, making construction more efficient. Its use is

believed to have begun in the second year of Akhenaten's reign. However, after the Amarna Period, talatats were no longer used in construction, possibly because they had not stood the test of time well.

If it is taken as a reference that the sacred cubit arises from dividing the number  $31415/6 = 0.5236$  m. It is possible that they wanted to represent the works of sacred architecture with a divine stereometry like the sacred elbow, in the manner of a verb made stone.

## T alatat, the divine brick

A talatat is a standard-sized block of sandstone that was used during the reign of Akhenaten in the construction of the Aten

temples at Karnak and Akhetaten and other buildings in present-day Tell el-Amarna. Each talatat ideally measures 1 Egyptian royal cubit long X ½ royal cubit wide X ½ royal cubit high. The actual cubit equals 52.36 - 52.64 cm. What was tried to do with the construction of talatat, during the Amarna period<sup>141</sup> It is to normalize the sacred construction, standardize it and make it faster without leaving aside the sacred rules of the construction of temples which, of course, were modulated with the Egyptian sacred elbow, in use since the III dynasty in Egypt, it is the mason's rule par excellence. since it represents portions of the verb  $3.1415/6=0.5236$  m, that is, the sacred Egyptian cubit.

Its standard size and low weight made it easier to transport and made construction more efficient. Its use may have begun in the second year of Akhenaten's reign. After the Amarna Period, construction with talatats (or talatates) was abandoned, apparently having failed the test of time.

The origin of the term talatat is disputed. For some it is a block of "three" spans (derived from the Arabic, talata, "three") that was introduced into the archaeological language by the Egyptologist H. Chevrier. Others think that it may be derived from the Italian tagliata, masonry cut. It could also be about the relationship of the sacred cubit with the number 31415, since the cubit arises from that norm.  $31415/6=0.5236$  m.

The cult of Aton, Amenhotep the father of Akhenaten, was increasingly growing during his reign, approaching the solar cult very shortly after Amun, the hidden god, syncretized with the sun god Re, until giving shape to the divinity Amon. -Re, with the reinterpretation of the cult of the Aten, the solar disk, which was now venerated as a god.

The first appearance of the solar disk with rays ending in hands, holding the Ankh, symbol of life, ankh cross. On this stela erected in Giza at the time of Amenhotep II, the grandfather of Amenhotep III. In it, the father of the latter, Totmosis, is mentioned as "lord of what the Aten encompasses".

The cult of the solar god was consolidated progressively throughout the empire's geography. It can even be said that the famous Hymn to the Aten, composed in the time of Akhnaten, the successor of Amenhotep, had its precedent in an earlier hymn that is preserved in the wake of the architects of Amenhotep III, the twins Suti and Por, in which the following is said: "Praised be you, Aten, of the light of day, Creator of all, you who allow things to live!, Creator of the bounty of the earth, Cnum and Amun of humanity, the one who dominates the Two lands from the largest to the smallest, kind mother of gods and men, artisan with a patient heart...Shepherd who leads his flock, whose shelter allows him to protect it...Jepri of noble birth, who increases his beauty in the body of Nut, the one who illuminates the two lands, the one who created himself, the one who sees everything that he created alone....As he ascends to heaven in the form of Re, he creates the seasons with the months, heats when he wishes, cold when he wishes, he takes the bodies and wraps them in his arms. Every piece of land rejoices in his ascension and every day dedicates his prayers to him."

It is widely accepted that there are strong stylistic similarities between Akhenaten's Great Hymn to the Aten and the Biblical Psalm 104, although this form of writing became widespread in ancient Near Eastern hymnology both before and after the period.

The tombs of various Atenist courtiers at Akhetaten bear similar prayers or hymns to the solar deity. One of these, found in almost identical form in five tombs, is known as The Short Hymn to the Aten. The long version was found in the tomb of Ay.<sup>142</sup>

## **Great Hymn to Aten**

*You appear full of beauty on the horizon of the sky,  
Living disc, that you start Life.  
As you rise above the Levante horizon  
You fill the countries with your perfection.  
You are beautiful, big, bright, high above your Universe.  
Your rays cover the countries to the end of what you created.  
Because you are the Sun, you have conquered them to their ends and  
you hold them for your Son whom you love.  
No matter how far you are, your rays touch the Earth.  
You are before our eyes, but Your path remains unknown to us. When  
you hide in the horizon of Westeros  
the Universe plunges into darkness and remains as if dead.  
Men sleep in their dwellings with their heads covered  
and no one can see his brother...  
The world lies silent. Es que Su Creador reposa tras el horizonte. But,  
at dawn, since you rise on the horizon  
and you shine, Disc of the Sun, during the day,  
you expel the darkness and radiate your rays.  
So, the Double Country is a party...*

*Hymn to Aten; Translation by Guillermo Fatás.*

## Similarities in Writing Style to Psalm 104

### **Psalms 104 / Reina-Valera 1960**

*God cares for his creation  
Bless, my soul, Jehovah.  
Jehovah my God, you have magnified yourself greatly;  
You have dressed yourself in glory and magnificence.  
He who covers himself with light as with clothing,  
That he stretches out the heavens like a curtain,  
That he establishes his chambers among the waters,  
He who puts the clouds for his chariot,  
He who walks on the wings of the wind;  
He who makes the winds his messengers,  
And to the flames of fire the ministers of him.  
He founded the earth on his foundations;  
It will never be removed.*

*With the abyss, as with a dress, you covered her;  
Over the Monts it was the waters.  
At your rebuke they fled;  
At the sound of your thunder they rushed;  
The mountains rose, the valleys descended,  
To the place that you founded them.  
You set a term for them, which they will not cross,  
Nor will they cover the earth again.  
You are the one who sends the fountains down the streams;  
They go between the mountains;  
They give drink to all the beasts of the field;  
The wild asses quench their thirst.  
The birds of the skies inhabit its shores;  
They sing among the branches.  
He waters the mountains from his chambers;  
The earth is satisfied with the fruit of his works.  
He makes hay for the beasts,  
And the grass for the service of man,  
Taking the bread from the earth,  
And the wine that gladdens the heart of man,  
The oil that makes his face shine,  
And the bread that sustains the life of man.  
The trees of Jehovah are filled with sap,  
The cedars of Lebanon that he planted.  
There the birds nest;  
In the beeches the stork makes his house.  
The high mountains for the ibex;  
The rocks, burrows for rabbits.  
He made the moon for the times;  
The sun knows its setting.  
You put the darkness, and it is night;  
In it run all the beasts of the jungle.  
The lions roar after their prey,  
And to seek his food from God.  
The sun rises, they collect themselves,  
And they lie down in their caves.  
The man goes out to his work,  
And to farm him until evening.*

*How innumerable are your works, O Jehovah!  
You did all of them wisely;  
The earth is full of your benefits.  
Behold the great and wide sea,  
Where innumerable beings move,  
Small and large beings.  
There go the ships;  
There this leviathan that you made for me to play on.  
They all wait on you  
So that you give them their food in due time.  
You give them, they collect;  
You open your hand, they are satisfied with good.  
You hide your face, they get upset;  
You take away their breath, they cease to be,  
And they return to dust.  
You send your Spirit, they are created,  
And you renew the face of the earth.  
Be the glory of Jehovah forever;  
Let Jehovah rejoice in his works.  
He looks at the earth, and she trembles;  
He touches the mountains, and they smoke.  
I will sing to Jehovah in my life;  
I will sing psalms to my God as long as he lives.  
Sweet will be my meditation on him;  
I will rejoice in Jehovah.  
Sinners be consumed from the earth,  
And the wicked cease to be.  
Bless, my soul, Jehovah.  
Hallelujah<sup>143</sup>.*

The Gempaathon, the place where Aton was found

The Gempaathon (Gem-pa-Atón), also called Gempaaten, Guemet-Pa-Iten, Gem-Pa-Iten or Guem-Pa-Iten, "Atón has been found", refers to the meeting of the king with the dawn sun

Akhenaten may have had an ecstatic or divine visualization-type spiritual experience and this temple represents that encounter. It is the largest temple in the complex. It measured 130m =  $130/0.5236=248.28$  sacred cubits x 216m  $216/0.5236= 412.5$  sacred cubits  $(6x6x6)=216m$  [It is possible as a thesis that the Egyptian culture fundamentally sacred constructions were thought and modulated not only using the Egyptian sacred cubit 0.5236 m "rule par excellence for sacred construction", if not also using the decimal metric system, of which the current metric system is a copy, or else the metric system represents a rediscovery of that used in Egyptian culture, in sacred constructions and put into use in our modernity from the 18th century, although it was known before or it is not understood how many measurements of sacred buildings in Egypt, including the great pyramids, seem to represent the meter as well as to the sacred elbow The walls of the courtyard of the Gempaatón reached 7 m. 13 sacred cubits. Because it was dedicated to Aton, the solar god, it had no roof and its offering tables were 365 in total, which were served with ceremonial food every day of the year. They were exposed to direct sunlight. The courtyard was columned by square pillars on which rested, alternating, colossal sandstone statues of King and Queen Nefertiti in the new Amarnian artistic style. The king appears with facial features of the early Amarnian style, ceremonial dress, wearing different crowns and carrying in his crossed hands the royal insignia of the heka scepter and the nejej flagellum.

On the walls of the courtyard were carved and painted scenes of the king and queen during the royal jubilee festival (Heb Sed), going in and out of the palace and making various offerings.

*Source:Blyth, Elizabeth (2006). Karnak: Evolution of a Temple. Oxford: Routledge. ISBN 0-415-40487-8.*

*Donald Redford, Akhenaten: The Heretic King, Princeton, 1984*

Akhenaten represented himself not as a god, but as a son of Aten, (Son of God), changing the previous methods of the pharaohs who claimed to be the incarnation of Horus. Akhenaten positioned himself as the only intermediary who could speak to Aten, the solar disk. This contributes to the belief that Atenism should be considered a monotheistic religion where "the living Aten next to whom there is no other; he was the only god".

There is only one known instance of the Aten speaking, "said by the 'Living Aten': my rays illuminate..."

Aten is an evolution of the idea of a sun god in Egyptian mythology, deriving many of his concepts of power and representation from the earlier god Ra, but building on the power that Ra represents. Aten wielded absolute power in the universe, representing the light force that brings life to the world and merging with the concept and goddess Ma'at to develop more responsibilities for Aten beyond the power of light itself.

*Source: Freed, Rita E.; D'Auria, Sue; Markowitz, Yvonne J. (1999). *Pharaohs of the sun: Akhenaten, Nefertiti, Tutankhamen*. Boston: Museum of Fine Arts in association with Bulfinch Press/Little, Brown and Co. ISBN 978-0878464708. OCLC 42450325.*

*Goldwasser, Orly (2010). "The Aten is the "Energy of Light": New Evidence from the Script". *Journal of the American Research Center in Egypt*. 46: 163. JSTOR 41431576.*

*Redford, Donald (1984). *Akhenaten: The Heretic King*. Princeton University Press. pp. 170–172. ISBN 978-0-691-03567-3.*

Later, Akenaten in a royal edict forbade Aten to be portrayed in any way, iconoclasm was imposed, and even depictions of Aten's sun disks were prohibited. In the edict, he stipulated that Aten's name be spelled phonetically.

Title of Aten as it appears on the different stelae of the city Aketaton.

The full title of the god Aten in the above Proclamation is: “the Good God, who rejoices [in Maat], Lord of Heaven, Lord of [earth]; the [great living] orb that illuminates the two shores; (my Father, The Aten; the great living orb that is in jubilee within the [house] of the Orb in 'Horizon of the Orb'”.

The title given in the Later Proclamation is slightly different and reads: “the Good God who is pleased (Rejoiced with Maat), the lord of heaven, the lord of earth, the great living orb that illuminates the Two Shores. Lives the (divine, real) Father, The Aten, given life eternally forever, the great living orb that is in jubilee within the state of the orb in 'Horizon of the Orb'.

*Source: Murnane 1993, p. 99. Bibliography*

*Dodson, Aidan (2014). Amarna Sunrise: Egypt from Golden Age to Age of Heresy. Cairo: American University in Cairo Press.*

*Kemp, Barry (2012). The city of Akhenaten and Nefertiti: Amarna and its people. London: Thames & Hudson. ISBN 9780500051733.*

*Murnane, W.J.; van Siclen III, C.C. (1993). The Boundary Stelae of Akhenaten. London and New York: Kegan Paul International.*

## **Text from Stela K boundary of the city of Aketaton**

"Year 5, month 8, day 13. Hail good god, who delights in the Truth, Lord of the Heavens, of the Earth, Aton, the Throbbing, the Great, who illuminates the Two Kingdoms!

Hail Father, divine and royal, Ra-Horatki<sup>144</sup>, (Aten) who rejoices on the horizon in his aspect of Light emanating from the disk of the sun, who lives forever and ever, Aten, the Great, who rejoices in the temple of Aten in Akhetaten!

Hail Horus!, strong Bull loved by Aten (Horus Name of Akhenaten), Male of two women, Great in the kingdom of Akhenaten (Nebty Name of Akhenaten); Golden Horus, Bearing the name of Aten (Akhenaten's Golden Horus Name); The King of Lower and Upper Egypt, the one who beats in the Truth (Maat epithet from AK5), Lord of the two Kingdoms, Neferjeperure, Waen'Re (Prenome, carved in the likeness of the figure of Ra, the Only Begotten of Ra ); The Son of Ra, the one who beats in the Truth, Lord of the Crowns, Akhenaten (Name), may his days on Earth be long, may he live forever and ever.

The Good God, the Only Begotten of Ra, whose beauty Aton created, truly excellent for his Maker, who satisfies him with what the spirit wants, serving Him who created him, administering the earth for Him who instituted him on his throne , furnishing his eternal mansion with so many riches, carrying Aten everywhere and glorifying His name, who creates the Earth to belong to its Maker [...]

And the Heiress, Magnificent in the Palace, the one with the Beautiful Face, Adorned with light Feathers, Lady of Happiness, Source of Virtues, the voice that pleases the king to hear, the King's Favorite Wife, his beloved, the Lady of the Two Kingdoms , Nefernefruaton-Nefertiti. Save her forever and ever. [...]"

C.Aldred

Source: [https://www.oocities.org/athens/sparta/9987/Tell\\_Amarna/Estelas.htm](https://www.oocities.org/athens/sparta/9987/Tell_Amarna/Estelas.htm)

Cult of the Aten during the reign of Amenhotep III, father of Akenaten.

Continuing the path of his father, Amenhotep progressively increased his approach to the solar cult, shortly after Amun, the official god, syncretized with the Sun god until giving shape to the last divinity of the Egyptian pantheon, Amun-re, the cult Solar was taking an even bigger step towards its consolidation by the hand of the Aten. The solar disk, which was now venerated as a god.

*Reference: The sun king of Egypt, Amenhotep III.*  
*Joann Fletcher*

The first mention of the Aten dates back to 1961 BC, during the Middle Kingdom, and the first associations of the latter with the figure of the king take place as early as the beginning of the Eighteenth Dynasty. The first representation of the Aten in the characteristic shape of a disc adorned with the royal cooing, with the rays ending in small hands that hold the anus, comes from a stela erected in Giza, in the time of Amenhotep II, the grandfather of Amnehotep III, In it, the father of the latter, Tutmosis, is mentioned as "lord of what Aten encompasses", precisely Aton, and not the god Amun, who appears in one of the inscriptions commemorating Tutmose's military victories. And it is that he did not hide at any time the predilection that he felt for the sun god to the detriment of Amun. One of the king's favorite nicknames was "Aten-Dyehen", whose meaning is "dazzling solar disk", a name that, on the other hand, was also carried by a company of the king's soldiers and the royal felua, which remained anchored just in front of the royal palace of Thebes, the same palace had the name of "Splendor of Aten".

*Reference: The sun king of Egypt, Amenhotep III.*  
*Joann Fletcher*

It is possible that the Hymn to the Aten has a precedent in an earlier hymn preserved in the stele of the architects of Amenhotep III, in which the following is said.

**Stele of Suty and Hor (BM386).**

A worship of Amun when he appears as Horajti by the Supervisor of the works of Amun Suty and the Supervisor of the works of Amun Hor. They say: "Greetings to you, O Ra, the beauty of every day!"

The one who appears in the morning without rest.  
Jeprí, the one who is tired with work.

You shine in the face, still unknown; the electrum falls short of your splendor.

Creator of yourself, you shaped your body; creator who has not been created; the only; the one who goes through eternity, above the roads, with millions (of people) under his guidance; (That's) how your splendor is (That's) how the sky's splendor is, but your colors are brighter than theirs.

You cross the sky with everyone looking at you and when you leave, you remain hidden from their gazes from him.

You appear at dawn daily and your navigation is successful under (the rule) of Your Majesty.

In a short day, you travel a path of millions and hundreds of thousands of Iterus.

Every day is a moment under your (command) and it has already passed when you go to rest.

The hours of the night pass for you in the same way, and you put it (the night) in order without ceasing in your efforts.

All eye(s) are on you and there is no profit when Your Majesty sets.

When you get up early to shine in the morning,  
your rays of light open the eyes of the flock.

And when you get in the West, then they sleep like they're dead.

Greetings to you, oh sun disk of the morning!  
Creator of all, who makes them live.  
Large spotted falcon plumage.

Beetle that rises by its own means; who came into being by himself and has not been begotten; Horus the eldest in the midst of Nut who is acclaimed for his going out and his setting in; who creates what the earth produces; the Khnum and the Amun of humanity who seizes the Two Lands, from great to small; Beneficent mother of gods and men; patient and indefatigable craftsman when they were created without number; Brave shepherd who drives his cattle to his shelter and makes them live who hurries, hastens and runs; Jepri whose birth is distinguished; who exhibits his beauty in the body Nut who illuminates the Two Earths with his sun disk; Primordial God of the Two Lands, who created himself; who sees all that he has created; the only; who reaches the edge of the land every day in full view of those who walk on it; who rises in the sky transformed into Ra.

He creates the seasons with the months; hot breath when he wants it, cold when he wants it.

He makes the bodies weak and then hugs them.

"Every land rejoices at his rise from him each day to worship

him."

The Supervisor of the works Suty and the Supervisor of the works Hor says: "I am an administrator in your harem, Supervisor of the works in your own sanctuary that your son built for you, your beloved, the Lord of the Two Lands Neb-Maat -Ra, endowed with life. My Lord appointed me to manage your monuments because he knew that I was vigilant. I acted as a brave administrator in your monuments, who makes (fulfil) Maat according to your wish because I know that you are pleased with Maat and magnify the one who practices it on earth. As I practice it, you made me great and made me favored on earth, in Karnak. I am in your retinue when you appear. I am a just man who repudiates evil and who is not pleased with every word he tells lies about. However, my brother, my fellow man, I am satisfied with his conduct. He came out of the womb with me on this day."

The supervisor of the works of Amun in the Temple of Luxor Suty and Hor (says): "I am the administrator of the west side and he is of the east side."

We administered the great monuments of Karnak, opposite Thebes, the city of Amun. Grant me to be an old man in your city, that I can contemplate your perfection, a burial in the West, the place where the heart rests and that I can join the praised who marched in peace. Give me a sweet wind when I moor and let them be garland(?) covers on the day of the Wag Festival.

*Stele of Suty and Hor. Little hymn to Aten. Stela EA BM 826 from the British Museum. Stela from the collection of S. Anastasi, catalog n°62 Suty and Hor, architects of Amenhotep III. New Kingdom.*

As featured in Jaonne Fletcher's book, "The Sun King", Amenhotep III; "Praised be you, Aten of the light of day, creator of all, you who allow things to live!...Creator of the bounty of the earth, Cnum and Amun of Humanity, the one who dominates the Two lands from the greatest to the smallest, kind mother of

gods and men, artisan with a patient heart... Shepherd who leads his flock, whose shelter allows him to be protected...Jepri of noble birth, who increases his beauty in the body of fut, the one who illuminates the Two lands with their light. The oldest of the Two Earths, the one who created himself, the one who sees everything when he created, alone... When he ascends to heaven in the form of Re, he creates the seasons with the months, heats as much as he wants, cools when he wants, he takes the bodies and wraps them in his arms. Every piece of land rejoices at his ascension and every day dedicates his prayers to him."

The cult of the Aten gained in importance during the long reign of Amenhotep III to the point that, already in the last ten years of his life, he even officially identified himself with the Sun god.

*Reference: The sun king of Egypt, Amenhotep III.*  
*Joann Fletcher, Page 60-61*

# T he cult at Amarna

What was life like in the new capital of Egypt during the reign of Akhenaten? The city was still under construction when the court moved there, and several temples dedicated to the Aten, the sun god who was worshiped by the royal couple, were built, including the great temple called "Gem-pa-Aten", which featured a design very different from the temples dedicated to other deities at the time, especially Amun. Instead of a dark place where the statue of the god rests, the cult of the Aten was celebrated in hundreds of altars in the open air covered with animal, vegetable as well as floral offerings. The priests and high priest of the Aten still existed, but their role was limited to materially maintaining the Aten's domain and his presence in the city, and they were known as "the servants of god."

The meaning of the offering had changed radically, from an action of maintaining and renewing divine life every day to an action of indulgence and recognition of the goodness of Aton. The appearance of the king in the "window of appearances" above the main processional road resembled the appearance of

the Aten in heaven, and the processional departures of the king and queen in a chariot drawn by two horses replaced the old traditional processions. of the other gods. The choice of location for the capital was also significant, with its rocky circle surrounding the city on all sides except the one facing the Nile, thus providing natural protection.

The system established by Akhenaten was immutable, and only the king could define it, which meant that there was no need for men to adopt an attitude according to Maat, but to the will of the king. In Akhenaten's reign, there were no royal priests or oracles, and the practice of magic, so important in traditional religion, had no place in the Amarna system and disappeared. Despite the image of a weak and soft king, his attempt to impose reforms so contrary to Egypt's traditions required a heavy hand. The attitude of the people towards the king was reverential, and the largest police headquarters ever found in Egypt was found in Amarna.

In summary, it appears that most Egyptians maintained a conservative attitude towards religion and the new religion of King Akhenaten and his god Aten met with resistance among the general population and the nobility, although many courtiers showed public support. Opposition to this new religion was probably expressed clandestinely, with some parts of the country remaining faithful to traditional cults despite the king's attempts to eradicate them. The destruction of the statues and temples was focused on the Theban region and everything related to the god Amun, but other cults apparently held on smoothly. In general, the attitude of the Egyptian people toward the king's new religion was ambivalent, and while some might have been attracted to the Aten's message of unity and peace, many others

opposed the removal of the traditional gods and the persecution of their gods. followers.

T  
he symbol for life

The symbol of the Anhk cross, life or life, El anj (‘nh) (♀) is an Egyptian hieroglyph meaning "life", a symbol widely used in the iconography of this culture. Also called the ansada cross (cross with the top shaped like an oval, loop, handle, or ansa), crux ansata in Latin, the "key of life," or the "Egyptian cross." With

the symbols of Stability the Dyed pillar and the symbol of divine or deified force, the Uas scepter, associated with the god Seth, divine power, represent the 3 symbols of greatest power and light associated with the major gods and the pharaoh.

The shape of the anhk, could be a reinterpretation of the Shem symbol, the power of the sun, a Shem ring stylized as a cartouche, it was used to record the divine names of the pharaohs, a shen, shen or shenu ring was represented in Egyptian hieroglyphics as a stylized loop of a knotted rope (a circle with a tangent segment).

The word "shen" meant, in Ancient Egypt, "surround, divine circle", and represented eternal protection. As a symbol in the form of a knotted ring, it also represented the limitless, that which has no beginning or end. It is very possible that it symbolizes the Sun, in its numerical aspect since in Hebrew the word Shem means Sun.

It usually goes on amulets, or is engraved on the walls of tombs or temples. As an element of protection and regeneration, it was engraved on the surface of the sarcophagi.

The shem is usually worn by the falcon god Horus or the vulture goddess Nekhbet. It was already in use during the 3rd Dynasty, where it can be seen on reliefs in the step pyramid complex of Pharaoh Dyeser.

Let's see now in the Hebrew culture: Within this coding system, where the numerical explains the meaning of certain words, there are a series of words whose geometry is transcendental,

related to the art of construction, such as the word "Devir" or "Holy of Holies" from the Temple of Solomon.

This word has a gematria of 216, that is, a cube with side 6 or  $(6*6*6)$ . In the construction of this space, the Greco-Latin concept of "Cubic Reason" is implied, whose center is the number 3.1416. The anagram of the word "Devir"<sup>145</sup> It is the word "Hexagon", in a clear reference to a cube whose perspective draws a 6-sided figure in space whose length is 3.1416. Another phrase related to the word "Devir", is "20 cubits" or "Twenty Cubits", "Esarim Amah", the Devir of Solomon's temple was organized as a cube of 20 cubits x 20. This phrase has gematria  $(6*6*6)$  whose result is 216. The number  $(6*6*6)$  appears in important passages of the biblical text. In Jeremiah 10.12 we read "He made the earth, with his power, he established the word with his wisdom and narrowed the heavens according to his discretion", "He made the earth". "Asah Aretz" has gematria  $(6*6*6)$ , and the phrase "Therefore let there be light", "Yahi Moroth" has gematria  $(6*6*6)$ . This phrase is related to the number  $(7*7*7)$ .

The complete phrase of the biblical text is "In the firmament of heaven" whose gematria is  $(7*7*7)$  "Therefore let there be light"  $(6*6*6)$ . The sum of both terms results in "1443" which is equal to  $3 \times 13 \times 37$ , relating the entire numerical base of the books of the old testament. Another phrase with gematria  $(6*6*6)$  is "The Ark of God", Arun Ha Qadosh and the phrase "The Holy Crown", Nezar Ha Qadosh. The amount of talents that King Solomon collected in a year was 666, in a clear reference to the work of the sun. If we study the phrase written in Hebrew "Kakarva sheish sheish himmayoth sheysh" in Spanish "talents 666", the first 3 letters form the word sun, in Hebrew

"Shemesh". This is consistent with the Hebrew phrase "The Lord is a sun", with gematria (6\*6\*6)<sup>146</sup>. Another significant number or phrase in both Greek and Hebrew is the word "biblos", books, has gematria 314, in an unequivocal reference to the number  $\pi$ , as well as the Hebrew word "Shadday" one of the names of the deity, with gematria 314. If we study the metrics of the words associated with the sacred spaces of antiquity, we discover that these works were organized from the numerical and geometrical.

Source: Byblos Symbolic Architecture Arq. Diego Kurylo

The Shem symbol, could symbolize a form of Horajti or Hor-Ajti, "Horus of the Two Horizons", was the personification of the Sun on the horizon according to Egyptian mythology. Since in many stelae where the god Ra-Horajti appears, the Shem ring appears.

In the Pyramid Texts there is a "Hymn of the Ascension" (declaration 563), which narrates the arrival of the pharaoh – identified with Horus – to the Celestial Kingdom (Aaru). A fragment of it states:

*The gates of heaven are open  
the gates of the firmament are wide open for Hor-Ajti,  
so that he can ascend and bathe in the Field of Reeds.*

*The gates of heaven are open to me,  
the gates of the firmament are wide open for me,  
so that I can ascend and bathe in the Field of Reeds.*

Source: ««Hymn of the ascension», in historiaweb». Archived from the original on February 2, 2017. Retrieved August 27, 2008.

Similarities between the pronunciation of the god Aton and Ra

Hor-Ajti, The word Aten (Old Egyptian: jtn), meaning "circle", "disc", and later "sun disk", is first found in the 24th century BC. On the Abusir Papyri, discovered in the mortuary temple of Pharaoh Neferirkare Kakai of the Fifth Dynasty. Aten, the god of Atenism, appears for the first time as a god in texts dating from the 12th Dynasty, in the History of Sinuhé. During the Middle Kingdom, Aten "as the sun disk...was simply an aspect of the sun god Re.

*Source: Petrie, William Matthew Flinders (2013), "The Adventures of Sanehat", Egyptian Tales, Cambridge: Cambridge University Press, pp. 97–142, doi:10.1017/cbo9781107325203.005, ISBN 978-1-107-32520-3, retrieved 2021-03-09*

There is also a relationship with the symbol known as Tannit: The symbol called the Tanit sign has been linked to the goddess of the same name, consort of in the Punic pantheon from the earliest discoveries. Due to the proximity of the sign to the Egyptian ansed cross (ankh), it could well be a cultural cognate of Egyptian culture to Phoenician culture.

It was seen as a representation of the connection of the terrestrial world with the celestial world, the two raised branches that are two arms raised in a sign of prayer. The sign has also been interpreted with an apotropaic purpose, since the Punics were eager to protect themselves from the evil eye.

*Source: Édouard Lipinski [sous la dir. de], Dictionnaire de la civilisation phénicienne et punique, ed. Brepols, Paris, 1992*

T

he Gizeh pyramid and its numbers

The Great Pyramid of Giza is the largest Egyptian pyramid and the tomb of Pharaoh Khufu (Khufu (ḥwfw in ancient Egyptian), Jéops (Χέοψ Kheops in Greek), better known as Cheops, was the second pharaoh of the fourth dynasty, belonging to the Old Kingdom of Egypt. Reigned from 2584 BC to 4th Dynasty 2558 BC. Built in the early 26th century BC. They may represent the ultimate hill of creation.

In the Royal List of Abydos and the Royal List of Saqqara it is called Khufu. He was called Jeops (Χέοψ) by Herodotus, and Sufis (Σοῦφις) by Manetho, Sextus Julius Africanus, Eusebius of Caesarea, and Jorge Sincelo. Cartouches drawn in the Great Pyramid of Giza have been found with the name Khufu and what could be his epithet: Khnum-Khufu, "the God Khnum protects me".

Over a period of around 27 years, the pyramid is the oldest of the Seven Wonders of the Ancient World and the only one that remains virtually intact. It is the most famous monument of the Giza pyramid complex, in the Fields of the Pyramids of Memphis and its Necropolis, a UNESCO World Heritage Site, in Giza, Egypt. It is at the northernmost end of the line of the 3 Pyramids at Giza.

With an initial height of 146.6 meters (481 feet, 280 sacred cubits = 146.66 m high and 230.38 m wide sacred cubits wide = 440 cubits), the Great Pyramid was the tallest man-made structure in the world during more than 3800 years. Over time, most of the smooth white limestone facing was removed, reducing the height of the pyramid to the current 138.5 meters (454.4 ft). What is seen today is the underlying core structure. The base was measured at about 230,384 meters (755.6 ft) square, giving a volume of about 2.6 million cubic meters (92 million cu ft), which includes an inner mound. Originally in sacred cubits 280 cubits x 440 cubits. (a slope of  $51^{\circ}50'40''$ ).

The last 60 pyramidal cubits = 31,416 m. The pyramid was designed in large cubits using the Egyptian sacred cubit 220 sacred cubits on each side measuring from the pyramidal axis 220 cubits on the left side & 220 cubits on the right side and 220 high + 60 final cubits = 31,416 m. The pyramid bears that name because it worships the number Pi. The pyramidal diagonal is 356 cubits. = 186.44 m. The basis of these numbers are the work with the Egyptian sacred cubit and the number 314 if I take  $3.1415/6 = 0.5236$  m = 1 sacred cubit. The main unit of linear measurement is known as the royal cubit and in the 2nd and 4th Dynasties it was equivalent to 0.5236 m in length. It was divided into 28 fingers of 1.87 cm, giving rise to many other sub-measures. For example, the span of four fingers, which in turn was the seventh part of the cubit.

This unit of measurement has been in use since at least the Egyptian 3rd Dynasty, around 2700 BCE. Many examples of elbow have survived; some of them were developed as

ceremonial units of measurement kept in temples. An exact sample of this measurement can be seen in the royal chamber of the Great Pyramid of Giza, a masterpiece of granite masonry whose width is 10 Royal Cubits (5,236 m) and its length is 20 royal cubits (10,472 m). Chamber height 1,118 cod=5,854 m height.

Around the year 600 a. C., during the XXVI dynasty, an important reform is introduced to unify various stockings. The short cubit disappears and the so-called reformed cubit is established, equivalent to the old royal cubit.

Another important number in the great pyramid is the number Phi = 1.618 which is in tune with the Egyptian sacred cubit if I add  $1+1+1.618+1.618=5.236 = 10$  Egyptian sacred cubits.

In number 6 in the Hebrew culture, heiress of Pharaonic Egypt. The broken vav in Jewish tradition: The name "Perez" (פֶּרֶצּ) means "breach" (from paratz, meaning "break"). God was going to "break up" the families of mankind in order to restore creation back to his original intent. The letter Vav represents man and the first Vav in the Torah is associated with the "first and last man", as seen in Genesis 1:1.

The letter Vav represents the number 6. The Restored Vav is an image of the Messiah who would descend from the "generations" of Pérez. He would be the one to break down the gates of death on our behalf. Just as the original Vav was lost through the first Adam and his sin, so the Vav is restored through the obedience of the "second Adam", the Messiah Yeshua. The story in Numbers chapter 25 is about Phineas (the grandson of Aaron the priest) and his quest to remove evil from

Israel by driving a spear through a man who was fornicating with a Moabite woman. Because of Phineas' act, God stopped the plague and Israel was spared from destruction. From a messianic point of view, we can see that Phineas is a type of Yeshua, since it is written that he "was zealous for his God and made atonement for the people of Israel" (Numbers 25:13).

From a point of "tepes" we can think beyond this broken Vav as the image of the breaking of the Messiah for our final liberation. How is that? Well, since Vav represents the number of man, the dashed Vav represents a man who is broken. In this particular passuk (verse), man has broken for the sake of a peace pact that led to Israel's atonement—another image of Messiah Yeshua and his final deliverance for us.

## A khenaten's spiritual reform

The new religion arose as a result of the reform promoted by Akhenaten, which was unreservedly supported from the highest political level of the pharaonic state. The pharaoh proclaimed himself the sole representative on earth of the god, thus eliminating the need for a priestly caste. Pharaoh and his great royal wife officiated as intermediaries between the people and the Aten. This led some Egyptologists, such as Flinders Petrie, to consider that the first monotheistic religion was beginning, with the pharaoh as its prophet, as stated in the Qur'an.

As high priest of the Aten, Akhenaten rejected the authority of the high priest of Amun, who held great political power and the title of Chief Priest of all the gods. In the tenth year of his reign, he ordered the removal of the name of Amun and his wife Mut from all monuments, including cartouches with theophoric names of all pharaohs, including his father's.

The new religion was characterized by a strong abstraction and conceptualization of the deity. Akhenaten did not use the opportunities of calendar-related festive events to worship the Aten, and the orientation of the buildings dedicated to the Aten did not follow any solar or cosmic pattern, but instead conformed to the topography of the land. This leads to the conclusion that the new religion was based on a strong conceptual abstraction, to the detriment of other more concrete religious manifestations. This originated an important problem in the Egyptian belief system, since the people did not conceive of the gods without form and image, but necessarily embodied them, either in an anthropomorphic or zoomorphic image.

“By the ninth year of his reign, Akhenaten had outlawed the

ancient gods of Egypt and ordered the closure of its temples, a very serious matter, since these institutions played an important role in the economic and social life of the country. Religious persecution was new to the Egyptians, who had always worshiped many deities and were always ready to add new gods to the pantheon. Atonism, however, was a very exclusive religion confined to the royal family, with the king as the sole mediator between man and god.

The religious revolution promoted by Akhenaten through royal edicts promulgated the total elimination of humanized images of the gods in sculptures, reliefs, furniture and other items, which had traditionally been the main iconographic source of Egyptian art. Instead, the royal family became the central motif of artistic representations. On the altars of the temples where the statues of the gods used to be, the royal family was now seen, sometimes in pairs, other times with all their daughters, and always with the god Aton, the solar disc, as protector and giver of life.

Simultaneously, there was a radical change in the forms and ways of officiating religious ceremonies. The old closed and dark temples, where the main thing was the concealment of the divinity and restricted access, gave way to open-air temples, where the observation of the divinity was within the reach of any neophyte or uninitiated. However, there are still many questions regarding individual or family worship and its relationship with the afterlife in the new religion.

The history of Aten before Akhenaten dates back to the 12th Dynasty of Ancient Egypt, where Aten was considered simply an aspect of the sun god, Re. During the Middle Kingdom, Aten was a relatively opaque sun god and had not figured in the Egyptian history to the Eighteenth Dynasty. It was Amenhotep IV, who from the 9th year of his reign prohibits under royal edict, the worship of gods in their human forms and the prohibition of worship of other gods than the Aten, but always

attracts the image of the royal couple Akhenaten - Nefertiti . the Atenist revolution culminates in the official worship of the Aten as the only god of Egypt.

Before Amenhotep IV, each line of kings adopted a deity as royal patron and supreme god of the state, but there was never an attempt to exclude other deities. During the reign of Thutmose IV, Aten was identified as a separate sun god, and his son Amenhotep III established and promoted a separate cult for the Aten. However, there is no evidence that Amenhotep III neglected the other gods or attempted to promote the Aten as an exclusive deity.

It is during the reign of Amenhotep IV, who later changes his name to Akhenaten, that the cult of Aten became the official state religion. Akhenaten demanded the exclusion of other gods and the construction of a new temple in honor of Aten in the city of Akhetaten, in Amarna. The Atenist revolution lasted approximately 17 years, and after Akhenaten's death, the worship of Aten was suppressed and the old gods were restored as the main gods of the Egyptian pantheon.

The period saw many innovations in the name and service of religion. The Egyptians of the time saw religion and science as one. Previously, the presence of many gods explained natural phenomena, but during the Amarna period there was a rise of monotheism. When people began to think about the origins of the universe, Amun-Re was seen as the sole creator and god of the sun. The look of this god is seen through the poem entitled "Hymn to Aten":

"When your movements disappear and you go to rest in the Akhet, the earth is in darkness, in the manner of death... darkness a cloak, the earth in stillness, with the one who makes them rest in their Akhet. The land becomes bright once you have appeared on Akhet, shining in the sun's disk during the day.

When you dispel the darkness and give forth your lightning, the Two Lands are in a festival of light."

From the poem, it can be seen that the nature of the god's daily activity revolves around re-creating the earth on a daily basis. He also focuses on the present life rather than eternity.

After Amarna's reign, these religious beliefs fell out of favour. It has been argued that this was partly because only the king and his family could worship Amun-Re directly, while others were only allowed to worship the king and his family.

T  
he end of the Amarna experiment

Akenathon dies in the 17th year of his reign, being succeeded, which is speculated by one of his daughters or by Nefertiti herself as pharaoh. "The Amarna Experiment" reproduces the end of several attempts by the Egyptian royal courts to limit Theban power centered heavily on the cult of Amun and later on Amon-Re, and the going underground of the cult of Aten, which it became a Heretic cult with the death of Akhenaten, "cult to a single god, all-powerful and uncreated solar", which over the millennia became the religious model of the Indo-European world with the Abrahamic religions. The cult of the Sun and the Aton solar disk, a cult that during the 18th dynasty gained strength in the palace sphere, reached its splendor during the reign of Akhenaten, which became the official religion of the Egyptian empire, being prohibited from 9th year of the reign of Pharaoh Akhenaten, the cult of other gods, and in this way centering the cult and religiosity of all the Egyptian people on his person, in the manner of a divine priest and deified King of Egypt, prohibiting and dismantling the Theban power. Akhenaten "discovered" the Aten through philosophical investigations or deep intuition (he clearly says that the god is in his heart) and thought that light, as a single principle, could explain the entire cosmos.

It is possible that Akhenaten had some experience of a spiritual type in the style of an apotheosis near Amarna, which led him to rework the structure of worship and worship of the Aten and the subsequent construction of the new city with his new religion.

The entire Master plan of the city of Amarna resembles a great open-air temple for the worship of the Aten.

Thus, the immanent and the transcendent [Aten, as listed in the great hymn to Aten, is an uncreated god], both concepts are mysteriously mixed: "even though you are far away, your rays are on earth."

Hymn to Aten, Amarna.

From the remains found from this period in the archaeological sites, it can be deduced that Akhenaten's reign lasted approximately 17 years. After the seventeenth year of the reign, labels are no longer found on the amphoras and other belongings of the royal palaces and warehouses. Neither has been found, until now, any reference to the reign of Akhenaten after that year in any utensil or ceramic.

*Referencia: Cf. Jacobus van Dijk, op. cit., pág. 275.*

There are doubts, raised by historians and Egyptologists, as to whether the length of the reign includes the coregency period. While some consider the 17-year period to be Akhenaten's sole reign, others consider Akhenaten's co-regency period with his Nefertiti and some of his daughters to be at the end of his life.

During his reign, Akhenaten promoted the cult of Aten, which was characteristic of Thebes. In the early years of his rule, numerous construction works were carried out in the area, thanks to various innovations in construction techniques. Instead of using large blocks, small limestone masonry called "talata" was used, similar to bricks, which were easier for workers to handle and transport. These blocks were later discovered as fill material reused in the pylons of the temples of Amun at Karnak, built by later kings.

Among the constructions made in this period were some dedicated to Aten, who was symbolized by the solar disk. However, due to the subsequent persecution of all things related to Akhenaten as heretics by 19th Dynasty rulers, few traces of these artistic depictions have been found beyond the initial stages.

"The most important stage of his reign from a historical point of view is known as the Amarna period, which includes the next twelve years."

But, through light, he was tied to the visible universe, a scaffolding of light, which forced him to deny, (not to speculate philosophically), about everything that was not related to light, for example, the night, the life in the underworld and the divinities of the traditional pantheon, especially Amun, "the hidden one". and Osiris. [It is unknown if Atonism had an idea of the afterlife].

Akhenaten had turned Aton into the only uncreated deity, a synthesis and seed of divine aspects of which the rest of the gods of Egypt would be only minor aspects.

We have seen that even the name of the god refers, at least initially, to three divine aspect entities: Ra, Horus, and Shu. In the same way, Aten formed a triad with the royal couple, Akhenaten and Nefertiti, (the only ones could worship him directly and the only ones who knew his designs, being the only priests of the cult, much of this ideology rests on the union of Atum [the only creator god], and Shu as the warm wind of light (whose feathers the king could wear.

During the reigns of Amenhotep III and Thutmose IV, the trend was gradually reversed, as the clergy of Amun had been displaced by that of Ra, and the cult of the Aten had been reintroduced, albeit as a secondary god. Aton, Shu and Tefnut formed the creative triad, and their cult was a symbol of the return to the bases of the Egyptian pantheon. The cult of these

gods had been replaced by that of his sons, but the pharaoh advocated a return to the first three gods, postponing the cults of others.

Source: Cf. Robert B. Partridge, *Photo Feature, Colossal Statues of Akhenaten from the Temple of Karnak, in Ancient Egypt*, vol. 8 no. 1 p. 43, August/September 2007.

It is possible that the cult of Aten was given as a henotheism (from the Greek: heis, henos "a"; and theos "god") is the religious belief according to which the existence of several gods is recognized, but only one of them is sufficiently worthy of adoration by the faithful. Henotheism refers in particular to the worship of a single and dominant god without denying the existence or possible existence of other lower deities. Friedrich Schelling (1775-1854) coined the term and Friedrich Welcker (1784-1868) used it to refer to early monotheism among the ancient Greeks.

There are many unanswered questions. What happened after Akhenaten's death? Where was he buried? Who happened it? We know that Tutankhamen's reign saw the end of Akhenaten's revolution and the restoration of the old ways, and the boy-king himself was the last of the family line. But it seems clear that there was at least one other pharaoh between Akhenaten and Tutankhamun. Who were they? Could it have been Nefertiti? And who was Smenkhkare?

Akhenaten is mummified and temporarily buried in the tomb that he had had prepared in the royal tomb at Amarna. Later, his mummy was returned to Thebes, possibly his final resting place is tomb kv55. Close to the tomb of Tutankhamun, his son.

Today it is commonly accepted that it was a woman who ascended the throne of Egypt on Akhenaten's death. The current dominant theory (Krauss, Gabolde, Laboury) postulates that she was Akhenaten's daughter, Merytaton, who succeeded him on the throne. Nobody knows exactly what happened to Queen Nefertiti.

What happened to the atenismo?.

The size of the chasm that had opened between the king and his subjects is now made evident by the speed with which the religion of the Aten as such will be abandoned, at least in its executive form, denying the other gods.

The city apparently empties very quickly of its inhabitants. In addition to ideological reasons, one may wonder if this abandonment was not related to the disease. In fact, paleontomologist Eva Panagiotakopulu found a large number of various fossilized insect remains in the houses, including fleas that carry the plague bacillus.

*Source: [https://www.osirisnet.net/docu/akhenaton/e\\_akhenaton\\_03.htm](https://www.osirisnet.net/docu/akhenaton/e_akhenaton_03.htm)*

On the other hand, the actual systematic destruction of Amarnian monuments will date back to the time of Seti I and Ramses II.

All reference to the king, all images of him and his name were systematically destroyed, his sarcophagus was smashed, his mummy was repatriated to Thebes and finally disappeared.

All this was done with the general approval of the entire

population, without seeming to raise a voice in defense of heretical religion.

Under Tutankhamun, the "Spring" stela proclaimed that the reformation was complete, that the cults of the traditional gods and goddesses, neglected for too long, had been reestablished.

This Damnatio memoriae, will flourish to the three immediate successors of him, including Tutankhamen, the entire royal house of the Amarnian period, happened to be erased from history and memory.

Finally, when the general Horemheb became pharaoh, his 59-year reign was attributed as if he had been the successor of Amenhotep III, thus literally erasing the Amarna period from Egyptian history.

Three quarters of a century after his death, during the reign of Ramses II, the king was recorded only under the terms of "enemy", or "rebel", or even according to some as "criminal".

Akhenaten's legacy

Akhenaten's ideas, however, marked the mindset of the Ramesside age and beyond more profoundly than is sometimes admitted.

Thus, we observe new theological developments on the question of the "one", especially in relation to "the first time", the beginning of the world.

There is a tendency to represent the One as a manifestation prior to creation, which is divided into "millions" at creation and whose parts are equal to the whole and therefore deserve worship. This is the fundamental difference with the religion invented by Akhenaten and, indeed, with later monotheisms.

The importance of the "living Ba" initiated by Atenism will develop and we may consider the images of the Ba bird near the sycamore goddess in many post-Amarna tombs to be a derivation from it (see on Irynefer).

As an important sequel to Amarnism, we see some doubt about the destination in the afterlife appear, along with the "songs of the harpist" that question what will really happen in the afterlife since "no one ever came back", with the advice to "have a good day".

Ultimately, according to Assmann, the effect of the Amarnian experiment was to clarify the ancient beliefs by confronting them with their antithesis, and this is particularly true of the held conception of the underworld and its ruler Osiris that it will progressively dissolve completely into Ra.

Akhenaten's reign was a period of great transformation in Egyptian history. During his reign, the pharaoh tried to reform the Egyptian religion and change the capital of the empire to Akhetaten. There has also been speculation about his possible illness and physical deformity, which would have affected his appearance and his ability to rule.

The death of his daughter Meketathon and the disappearance of Nefertiti from historical records have been the subject of speculation among historians. It is believed that Meketaten's death could have been a sign that Akhenaten's reign was in crisis. It has also been suggested that Nefertiti might have died during this period, although there is no concrete evidence to confirm this.

The succession after Akhenaten has been the subject of much debate. Semenejkara's brief reign and Tutankhamen's accession to the throne have led to speculation about a possible power struggle within the royal family. It has also been suggested that later pharaohs erased the records of Akhenaten's reign by erasing his legacy, this was for the purpose of legitimizing 19th Dynasty Pharaohs to the throne, such as Horemheb.

Regarding the death of the daughters of Akhenaten and Nefertiti, there are two main theories: one suggests a hereditary disease, while the other suggests an epidemic that affected the royal family and much of Egypt. However, the lack of concrete evidence has made it difficult to confirm any of these theories.

In short, Akhenaten's reign remains one of the most enigmatic and intriguing in Egyptian history, and his legacy continues to be the subject of study and discussion by historians and archaeologists around the world.

When Ay died, Horemheb ascended the throne and, to legitimize

his rule, reinstated religious orthodoxy, claiming that the old gods had chosen him to return the country to traditional values and erase the heretic king's family name from history. All public monuments erected by Akhenaten during the Amarnian period were destroyed or obliterated, and Horemheb also tried to remove all traces of Tutankhamun. The young royal couple had ruled for ten years, and in that time attempted to restore Egypt to the glory he had known before Akhenaten's monotheistic reforms. It is very likely that there were stelae and inscriptions bearing witness to the achievements of his brief reign, but any that existed would have been destroyed under Horemheb's edicts.

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## A **khenaten's family**

Akhenaten, the future pharaoh of Egypt, was born Amenhotep, the youngest son of pharaoh Amenhotep III and his principal wife Tiye. Although his older brother Thutmose was recognized as the heir to Amenhotep III, Thutmose's early death made him next in line to the throne of Egypt. Akhenaten had four or five sisters, including Sitamun, Henuttaneb, Iset, Nebetah, and possibly Beketaten.

Akhenaten is known to have married Nefertiti, his Great Royal Wife, though the exact time of their marriage is unknown. Inscriptions from the pharaoh's building projects suggest that they were married shortly before or after Akhenaten assumed the throne. According to Egyptologist Dimitri Laboury, the marriage may have taken place in the fourth year of Akhenaten's reign. In addition to Nefertiti, another secondary wife of Akhenaten named Kiya is known. Some Egyptologists believe that Kiya rose to prominence as the mother of Tutankhamun. William

Murnane theorizes that Kiya is actually Princess Mitanni Tadukhipa, daughter of King Mitanni Tushratta, who had previously married Amenhotep III before becoming Akhenaten's wife. Akhenaten's other consorts include the daughter of the ruler Enišasi Šatiya and another daughter of the Babylonian king Burna-Buriash II.

*Sources: Dodson, Aidan (2009). Amarna Sunset: Nefertiti, Tutankhamun, Ay, Horemheb, and the Egyptian Counter-Reformation (1st ed.). Cairo; New York: The American University in Cairo Press.*

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“Some historians such as Edward Wente and James Allen have put forward the theory that Akhenaten may have taken some of his daughters as wives or sexual consorts with the aim of producing a male heir, although this remains the subject of debate. Although the idea may seem shocking, there is some historical support in other cases. Akhenaten's father, Amenhotep III, married his daughter Sitamun and Ramesses II married two or more of his daughters, although these marriages are believed to have been mainly ceremonial.

“In Akhenaten's case, his eldest daughter, Meritaten, is known as the Great Royal Wife of Smenkhkare, but she also appears in a burial box in Tutankhamen's tomb alongside the pharaohs Akhenaten and Neferneferuaten as the Great Royal Wife. Furthermore, letters written by foreign rulers to Akhenaten refer to Meritaten as “mistress of the house”.

*Source: Robins, G. (1993). Women in Ancient Egypt. Harvard University Press.*

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*Allen, James Peter (2009). "The Amarna Succession". In Brand, Peter; Cooper, Louise (eds.).*

*Causing His Name to Live: Studies in Egyptian Epigraphy and History in Memory of William J. Murnane (PDF). Culture and History of the Ancient Near East. Vol. 37. Leiden: E. J. Brill Academic Publishers. pp. 9–20. doi:10.1163/ej.9789004176447.i-240.9. ISBN 978-90-47-42988-3. Archived*

The young pharaoh Akhenaten gradually imposed a henotheistic or even monotheistic religion that favored the cult of the Aten sun disk. He abandoned the cult of the dynastic god Amun and forbade the worship of idols and images, including images of animals. He founded the city of Akhetaten, dedicated to the god Aten, and moved the court and administration there. This cultural and religious revolution is often attributed only to Akhenaten, but it seems that he only set a trend born during the reign of his father Amenhotep III. Akhenaten ordered the destruction of the images of the ancient deities, with the notable exception of Re, and made the Sun Disc the universal god. The king was the earthly image of Aten and his only mediator with humans. The divine triad of Aten, the royal couple and the pharaoh, was worshiped in the residences of high dignitaries. The town, for its part, continued for the most part with the traditional private cults.

“According to Sigmund Freud, the cult of the Aten is one of the first manifestations of the notion of infinity, although contemporary Egyptologists point out that it is already understood in the Ouroboros, a snake that bites its own tail.”

Reference: (1939) Sigmund Freud, *Der Mann Moses und die monotheistische Religion*, ed. Suhrkamp Verlag, Frankfurt am Main - 1964

Translated from the German by Anne Berman under the title *Moïse et le monothéisme* and available online at the digital library les Classiques des sciences sociales of the University of Quebec at Chicoutimi.

“The king is the earthly image of the Aten, his "perfect son"; along with the Great Royal Wife, Nefertiti, he is the sole intermediary between the deity and humans. Like the Amun - Mout - Khonsou triad, the royal couple with Aten form a divine triad worshiped in the residences of high dignitaries. The people, for their part, perpetuate the vast majority of traditional private cults.

The young ruler, gradually at first and then with more brutality, imposed a religion that some described as henotheistic and others as an exclusive monotheism similar to the Abrahamic religions, without any denomination in the plural of divinity. This religion favored the worship of the Aten solar disk. Although the reasons behind this change are still unknown, it is believed that it may have been due to the conservatism and hostility of the Theban clergy. With this new religion, the worship of idols and images, including animal images, was prohibited, with the exception of those of the god Aten and the royal family. This prohibition is considered the great originality of the Atonian revolution, and is similar to the second commandment of the Bible.

You shall fear only the LORD your God; and you will worship him, and you will swear by his name.

Deuteronomy 6:13

Responding Jesus said to him: It is written: "THE LORD YOUR GOD YOU SHALL WORSHIP, AND HIM ONLY YOU SHALL SERVE."

Luke 4:8

"You shall not take the name of the Lord your God in vain"  
(Deuteronomy 5:11; Exodus 20:7)

The third commandment prohibits people from misusing God's name. This is not limited to the name "YHWH" (Deut 5:11), but includes "God", "Jesus", "Christ", etc. But what does it mean to take his name in vain? Of course, this includes disrespectful use of cursing, slander, and blasphemy.

In the fourth year of his reign, Akhenaten visited the place where he would find his future capital, which was free from the presence of the Theban god Amun. He chose a desert location in Middle Egypt, on the eastern bank of the Nile, where he built the city of Akhetaten, also known as "Aten's Horizon".

This construction depleted much of the revenue earmarked for

Thebes. "The king taxed the priests of other cults to build his new capital." In the sixth year of his reign, he changed titles and

took the name Akhenaten, meaning "He who is beneficial (or useful) to the Aten", and finally left the city of Amun, Thebes. His great wife, Nefertiti, took the name Neferneferuaton, which means "Beautiful is the perfection of the Aten". The royal court

and administration also moved to the new residence, still unfinished, whose temples, dedicated to the single god Aten, were built in the open air to allow the penetration of its beneficial rays.

Although this cultural and religious revolution is often attributed solely to Akhenaten, it seems that he only set a trend that had already begun during the reign of his father, Amenhotep III.

Nicolás Grimal speaks of a "solarization" of the main gods under this king, and the exclusive cult of the solar disk would be the logical result. Before Akhenaten, Aten was a minor god whose existence is attested as early as the Middle Kingdom. In the New Kingdom, Thutmose III had placed himself under his protection and Amenhotep III had encouraged worship of the god. "Most likely it is a cult reserved only for the palace, at least at the beginning and that during the reign of Akhenaten it became the official religion."

In the ninth year of his reign, Akhenaten ordered the destruction of the cult images of the ancient deities, except Re, in the main regions of the kingdom, in order to carry out his magical "operation", erasing the expression of the old principles to make way for the new function that it embodied. By hammering out the names of the gods, he nullified their ability to incarnate and hid his influence. In this way, the Sun Disc became the universal god and the Only One "who has no equal".

*References: Nicolás Grimal, born November 13, 1948 in Libourne (Gironde), is a French historian, archaeologist and Egyptologist.*

*Professor emeritus of universities, he was professor at the Collège de France between 2000 and*

During the reign, the year XII was a period of great importance, considered its apogee or climax. The city held a magnificent festival in which envoys from the kings of Canaan, Nubia, Kush and Punt brought their presents to the king and the great royal wife, possibly in the presence of the queen mother Tiyi.

Tiyi, whose influence on both domestic and international politics was demonstrated in Thebes during the previous reign, made several visits to the new capital, according to some representations. It is possible that she even resided there, and seems to have held some influence over her son. She is often seen accompanied by her youngest daughter, Baketaten, whose age resembles that of her nieces, the daughters of Akhenaten. However, the queen mother and her youngest daughter died at the end of the twelfth year at the latest.

The deaths continued to plague the king, whose imagery reveals his deep attachment to his family as well as his ritual significance. Princess Mâkhétaton, second daughter of the king, died in the year XIV. The ritual scenes of mourning are represented without hiding the pain of the royal couple.

From this date, the documentation becomes scarce, and it is extremely complex to decipher the sequence of events that mark the last part of the reign.

Source: <https://fr.wikipedia.org/wiki/Akhenaton#NG>

The final stages of his reign:

Akhenaten's death is an unsolved mystery. The heretic king's successors covered their tracks as much as they could. The last inscription that mentions it is dated around the 17th or 18th year.

Some experts suggest that his death could have occurred during the total solar eclipse of May 14, 1337. Recent studies suggest that he suffered from homocystinuria, a metabolic disorder that could explain his death.

After the possible coregency, Akhenaten's son-in-law and successor Smenkhkare reigned briefly and died. Power then passed to Tutankhaten, Akhenaten's youngest son, who was only nine years old at the time. Tutankhaten married Ankhesenpaaton, Akhenaten's third daughter. With the disappearance of Akhenaten, the cult of the Aten also disappeared. Three years later, Tutankhaten left Amarna, took the name Tutankhamun, restored worship of the traditional gods, and returned property that had been confiscated by his predecessor.

After the warlord Horemheb assumed the throne as pharaoh, he began a systematic campaign of destruction of the city of Amarna. Using the ruins of the city and the so-called talatas, new buildings were built. The city had been abandoned fifteen years after its foundation, during the third year of the reign of Tutankhaten, who was later called Tutankhamun. After this the court and administration moved back to Thebes.

Horemheb was the last pharaoh of the 18th dynasty.

Regarding Manetho, he refers to Horemheb as Horus or Armais, according to the historians who have transmitted his texts. Horemheb, originally from Hout Nesout in Middle Egypt, not far from Amarna and Hermopolis Magna, did not come from royalty, but probably from a noble or modest family of the military caste. His rise to the royal court occurred during a transitional period between the two great dynasties of the New

Kingdom, marked by the upheavals of the Aton's religious reform.

It was during the reign of Tutankhamen that Horemheb achieved the greatest power from him, becoming the first statesman after the pharaoh. With the extinction of the Thutmosid dynasty, Horemheb acceded to the throne and his reign marked the end of the Eighteenth Dynasty and the Amarna period. He symbolized the seizure of royal power by the country's military class, which had become increasingly powerful in an Egypt that controlled a vast empire and was one of the major international powers in the region.

# 1

## 8th Dynasty

About the legendary queen Nefertiti, wife of Amenhotep IV, a theory about her origin is suggested.

It is not known for certain who Nefertiti was, but some have proposed that she was Tadouhipa, daughter of the king of Mitanni, although this seems unlikely as documents indicate that Tadouhipa arrived in Egypt long after the marriage of Nefertiti and Amenhotep. The theory is that Nefertiti was not from the ruling family, but that she was the daughter of the Divine Father Ay, a high court official and possibly Queen Tiy's brother. Therefore, although Nefertiti was not of divine blood, she was at least close to the royal family through her father and her marriage to the heir to the throne (Amenhotep IV) would conform to Egyptian customs.

From the marriage of Nefertiti and Amenhotep IV six daughters were born, among them Meritaton, Maketaton, Ankhesenpaaton (who later became Queen Ankhesenamon), and three other sons of whom nothing is known.

Born of Aten, Akhenaten assumed prerogatives until then reserved for prophets and high priests, and even sought, without precedent in the history of Egypt, to guide those close to him on the path of revelation. Many are the courtiers of Tell el-Amarna who, on the stelae they had engraved at the entrance to their tombs, pride themselves on "having been instructed in the doctrine by the king himself" or "having heard the doctrine day after day since the mouth of the king himself.

Stripped of their primary powers, the traditional clergy came into open conflict with the king. What could have been only a happy purification of metamorphosed dogmas into a fierce struggle for prestige between supporters of the Heliopolitan

tradition and supporters of Theban orthodoxy, then between Ra manifested in his form as Aten and Amun and finally between the king and the priests. It was then that the drama broke out, because pushed by events, Akhenaten had to adopt a more intransigent policy than he would have liked: in the fourth year of his reign, he changed his name from Amenhotep, Amun's satisfaction in Akhenaten, acting Spirit (ie incarnation) of Aten.

Source: [https://www.fondationberger.ch/index\\_amarna.html](https://www.fondationberger.ch/index_amarna.html)

Another interpretation of the Hymn to the Aten as it appears in the tomb of Ay, Akhenaten's government official. This song of love and religious fervor, the most vibrant that ancient Egyptian literature has bequeathed to us, is said to have been written by Akhenaten himself, around 1360 B.C. Several variant versions have been found in the looted tombs of Tell el-Amarna dignitaries.

We offer here the essential passages of the most complete copy of the tomb of Ay.

*“You appear resplendent on the horizon of heaven, Live record that inaugurated life!. As soon as you're on the eastern horizon, May you fill every land with your perfection. You are beautiful, tall, brilliant, raised above the entire universe. Your rays encircle the countries to the end of all that you have created. It is because it is you who have conquered them to their extremes, And you bind them for your son whom you love. No matter how far away you are, your rays touch the earth. You are before our*

*eyes but your walk remains unknown”.*

*When you set on the western horizon, The universe is plunged in darkness and as if it were dead. The men sleep in their houses with their heads bandaged, And none of them can see their brother. Would we steal all your possessions from your bedside, They wouldn't notice!. All the lions have come out of their dens, And all the reptiles bite. It is the darkness of an oven and the world lies in silence, It is that its creator rests on the horizon of it. But at dawn, as soon as you are on the horizon, You drive away the darkness and release your lightning. So the Double-country is celebrating, Humanity is awake and on its feet; It was you who raised them!. As soon as your body is purified, they take your clothes. And your arms are in adoration when you get up. The entire universe is busy with its work. You put each man in his place and provided for his needs. Everyone has enough to eat and the time of their life is counted. Languages are varied in their expressions; Their characters and their colors are different, Since you singled out the foreigners. You create the Nile in the nether world and you bring it at your will to give life to the Egyptians, As you created them for yourself, You, their Lord of all, who cares so much for them! Lord of the whole universe, who rises for him, Record of the day with prodigious power! Any foreign country, no matter how far away, you also make it live:*

*You put a Nile in the sky that descends through them; Form the streams of water in the mountains like the very green sea, To irrigate their fields and territories. How effective are your purposes, Lord of eternity! A Nile in the sky is the gift you gave*

*to strangers and to every beast of the mountains that walks on its feet, Like the Nile that comes from the nether world through the Country I love. As soon as you get up, you make (everything for) the king grow. And the rush takes over each leg. Since you organized the universe, and you made them appear For your son, for your person, the king of Upper and Lower Egypt, who lives in truth, the Lord of the Dual Homeland, Néferkhépeurure-Ouaenre, Son of Ra, who lives in truth, Lord of Crowns, Akhenaten, May the duration of his life be great and his great wife whom he loves, The Lady of the Double Earth, Neferneferuaten-Nefertiti. May she live and rejuvenate forever, forever!".*

Hornung interprets the Aten hymn as a text without mythical ideas, since its focus is on the creative power of the sun god, who not only gives life to all things in the world, but also created himself with his hands. In this sense, Aton is the supreme god who renews every day everything that exists in the world, including animals, plants and people. In contrast, the night the Aten hides is described with grim symbolism, as a condition of death.

In Amarna theology, the sun god and King Akhenaten are directly related, and the unique position of the sun god in heaven corresponds to the exclusive position of the king on earth.

"As the sole mediator between God and man, King Akhenaten received exclusive revelations from the Aten."

In the hymn, images of other gods are replaced by images of real nature, expressing a strong connection between religion and nature. The hymn also highlights the joy and gratitude of nature

for the creation of the Aten, which allows all living things to flourish and prosper.

*Reference: Translation by Erik Hornung in: Hermann A. Schlögl: Echnaton, Tutankhamun. Data, facts, literature. Wiesbaden 1993, page 116.*

However, Donald Redford does not see this concept related to nature as positive. “He [Aten] seems to have no compassion for his creatures. He gives them life and sustains them, but in a rather mechanical, disinterested way. In no text can one read that he hears the cry of the poor, helps the sick or forgives sinners ”.

*Referent: Donald B. Redford: Akhenaten, the heretic king. Princeton University Press, Princeton 1984, ISBN 0-691-03567-9, page 178*

*Reeves notes that some motifs from the Aten hymn also appear in a pre-Amarna hymn, which is composed almost identically to the hymn dedicated to the god Amun (Papyrus Bulaq 17). Given this observation, the question arises as to how we should interpret such loans. To this, Reeves replies that, while we can't help but feel an instinctive sense of well-calculated planning, cynically combining familiar elements and repackaging them with a specific goal in mind, the religion of the Aten was really nothing more than a pragmatic element of political control.*

Reference:N. Reeves: Akhenaten. The false prophet of Egypt. Mainz 2002, page 166.

<https://de.wikipedia.org/wiki/Aton-Hymnus>

The Aten hymn was found to be very similar in content to Psalm 104.27-28 of the Bible, as was Psalm 145.15-16. This is probably due to the general presence of this text in the Middle East. Some theologians infer an influence of Amarna theology on the theology of Moses from Exodus in the Bible, and consider parts of Psalm 104 to be a direct translation of the

Egyptian text.

*Reference: Jan Assman: Moses the Egyptian. Fischer, Frankfurt 2004, ISBN 3-596-14371-3, page 255.  
<https://www.bibleserver.com/EU/Psalm145%2C15-16>*

The Eighteenth Dynasty is made up of the group of pharaohs who ruled Egypt between the years 1575 and 1295 BC. C, approx. This era is considered the period of maximum splendor of the pharaonic civilization, as well as a moment of great territorial expansion. It is the beginning of the period called by historians the New Kingdom of Egypt.

The prosperous Eighteenth Dynasty consists of fourteen or fifteen kings, almost all of them fairly well documented. The names listed below are the most common Hellenized ones, followed by the Spanish transcriptions of their titles: the Throne Name or Nesut-Bity, and the Birth Name or Sa-Ra, the most used by these pharaohs in inscriptions and monuments.

### ***Ahmose I, Nebpehtyra Ahmose***

Ahmose was the son of the Theban king Seqenenra Taa and brother of the forerunner of unification, Kamose. He is considered the liberator of Egypt, a territory that had been partly dominated by the Asian Hyksos people for about a hundred years. During his 25-year reign, Ahmose managed to restore the political system prior to the Hyksan conquest and protect Egypt's borders by building numerous fortresses.

### ***Amenhotep I, Dyeserkara Amenhotep***

He was a monarch especially praised by the builders and came to be deified and worshiped for many years afterwards by the craftsmen and tomb builders of Deir el-Medina, leading to the belief that he was the true founder of the Valley of the Kings.

However, this has yet to be demonstrated, as there is no serious candidate to be the tomb of Amenhotep I, neither in the Valley of the Kings nor outside of it. Even so, his mummy was found in the DB320 cache.

### ***Thutmosis I, Aajeperkara Thutmose***

The ties that linked him to his predecessor (natural son, son-in-law, brother-in-law...) are unknown. He had to marry a royal princess in order to legitimize his ascension to the throne. He ruled for about 13-15 years, in which he turned the country into a world superpower, conquering the entire Syro-Palestinian region and reaching as far as the fourth cataract of the Nile in Nubia. He is considered the founder of the artisan town of Deir el-Medina and his tomb is the first known in the Valley of the Kings and, in short, he was one of the greatest pharaohs in history.

### ***Thutmose II, Aajperenra Thutmose***

Son of the above with a secondary wife. His ascension to the throne is legitimized with the adoption as Great Royal Wife of her half-sister Hatshepsut. The exact time of his reign is unknown, ranging from 3 to 13 years. When he died, he inherited his kingdom from him, his son Thutmosis III, but his minority prevented him from reigning and Hatshepsut had to do it. It seems that he was a very inactive king, who passed without pain or glory.

### ***Hatshepsut, Maatkara Hatshepsut***

Wife of the former She was the daughter born to Thutmose I by his Great Royal Wife, and therefore the sole bearer of legitimacy. She is one of the most attractive characters in Egypt due to the fact that she was crowned queen-pharaoh on the death

of her husband, and established a co-regency with the legitimate king, Thutmose III, for 20 years. She was a great builder, who knew how to surround herself with efficient men, but she gave excessive powers to the clergy of Amun. After her death, her images and her name were damaged (damnatio memoriae) and the exact reasons are unknown. In 2005 Zahi Hawass, director of the Egyptian Mummy Project and secretary general of the Supreme Council of Antiquities, and his team focused on a mummy called KV60a, discovered more than a century earlier. At no time was it believed that this mummy was so important as to be removed from the floor of a minor tomb in the Valley of the Kings, since it was found without a coffin and without the treasures that distinguished the pharaohs, discovering many years later that it was the mummy of queen pharaoh.

Hatshepsut's mummy was unveiled to the public in June 2007, after a long period of uncertainty about its correct identification. Zahi Hawass, secretary general of the Supreme Council of Antiquities in Egypt, said it was the most important archaeological discovery since the discovery of Tutankhamen's tomb in 1922.

According to Egyptologist James Henry Breasted she is the first "great woman in history we are told of", it is pertinent to note that her mummy was identified by a missing molar because she was erased from history for reasons policies.

### ***Tutmosis III, Menjeperra Thutmose***

Son of Thutmose II and a lower-ranking royal wife. He had to share the throne with his step-aunt for 20 of the 54 years of his reign. Upon Hatshepsut's death, he erased all traces of memory of him and usurped his monuments. He has gone down in history as the "Egyptian Napoleon" for his victorious Asian and African campaigns, which made him the most important pharaoh ever born and the terror of other peoples. During his reign, Egypt reached its maximum territorial expansion.

## *Amenhotep II, Aajeperura Amenhotep*

Son of the previous He continued in the footsteps of his father's glory with excellent results, but he refused to continue advancing in the conquests, contenting himself with having Nubia and all of Syria in his power. He reigned for about 26 years, in which he managed to keep the country at the top and center of the then known world.

## *Tutmosis IV, Menjeperura Thutmose*

Son of the previous His 10-year reign devoted them to keeping things as they were, signing beneficial peace treaties with Mitani and Babylon. There would be no more Egyptian conquests, it was time to reap what was sown. Thutmose IV was the first of the kings to begin to noticeably distance himself from the all-powerful priests of Amun, establishing the solar cult as an alternative (see, Dream Stele).

## *Amenofis III, Nebmaatra Amenhotep*

Son of the previous He is, par excellence, the most opulent king in the world and in the entire dynasty, and without a doubt the richest monarch of the time. He was in charge of enriching the state like never before thanks to the conquests of his predecessors. His long reign of 38 years devoted him to an intense construction activity, second only to Ramses II. At the end of his reign, he is deified while still alive and the cult of Aton, the solar disk, is implanted as a clear opponent of Amun, beginning internal tensions.

## *Akenatón, NeferjeperuraAmenhotep, Neferjeperura Ajenatón o Amenhotep IV.*

Son of the former, he was crowned as Amenophis IV but changed his name during the fourth year of his reign. His reign is unique for executing for the first time in the history of human civilization a monotheistic religious reform around Aten and suppressing to a greater or lesser degree the rest of the creeds, especially that of the god Amun. He changed the capital from Thebes to Aketatón, founded by himself, and ignored external threats. In his 17-year reign, the Egyptian foreign empire deteriorated significantly and all Syrian possessions were lost to Hittite conquests.

### ***Neferneferuaton, Anjetjeperura Neferneferuaton***

Name taken by Akhenaten's Great Royal Wife, the beautiful Nefertiti, and also the name by which Akhenaten's first co-regent was designated. As she sometimes appears under a woman's name, it has been thought that Nefertiti was promoted to the rank of co-regent, the same as Hatshepsut, retaining her title of Neferneferuaton.

### ***Semenejkara, Anjjeperura Semenejkara***

He was the last co-regent of Akhenaten, during the space of his last years of reign. Everything about this ghost king is unknown, and it has come to be thought that he is just another name for Queen Nefertiti. Whether he was a man or a woman, the truth is that after Akhenaten's death it seems that he ruled alone for a few more months, in which it seems that contacts with the priests of Amun already began. Akhenaten's dream had ended.

### ***Tutankamon, Nebjeperura Tutanjamón***

He was a king-child managed by the great characters of the court. His 10-year reign was very intense in the sense that he tried to recover everything lost during the heretical time of

Akhenaten: Thebes regained its capital status, Amun returned to be the head of the pantheon, all the monuments were restored... After his untimely death, the royal lineage descended from Ahmose was extinguished definitively. Studies of his DNA in February 2010 revealed, in addition to his death from Köhler's disease (an avascular bone necrosis) aggravated by malaria, that he was the son of Akhenaten, and also determined that the mummy in tomb KV35YL, known as Young Lady , is that of the true mother of Tutankhamen, also revealed as Akhenaten's full sister, this discovery makes the young pharaoh, at least, the fruit of royal incest.

### ***Ay, Jeperjeperura Ay***

Tutankhamun's vizier, one of the most important characters of the court. He was the progenitor of Queen Nefertiti and there are hypotheses of some blood relationship with Queen Tiy, the main wife of Amenhotep III. He was already very old when he achieved the long-awaited throne, and he only ruled for 4 years, which apparently were in continuity with those of his young ancestor. To legitimize his ascension to the throne, he takes as his Great Royal Wife Tutankhamen's surviving queen, Queen Ankesenamón, who was his granddaughter at the time.

### ***Horemheb, Dyeserjeperura Horemheb***

Considered by some the founder of the next dynasty, this general married Ay's daughter and Nefertiti's half-sister to legitimize his accession to the throne. His reign was about 27 years, in which he was in charge of suppressing the names of Akhenaten, Smenkara, Tutankhamun and Ay from the royal lists and official history, showing himself as the successor of Amenhotep III. He had numerous warlike activities, and recovered part of southern Palestine, but the expansion achieved by Thutmose I and III would never be reached again.

Horemheb's successor was his vizier, the aged Paramesu, who took the name of Ramses I and was founder of the Nineteenth Dynasty.

*Source: [https://es.wikipedia.org/wiki/Dinast%C3%ADa\\_XVIII\\_de\\_Egipto](https://es.wikipedia.org/wiki/Dinast%C3%ADa_XVIII_de_Egipto)*

## **Offspring of Akhenaten**

### **Ankhenaten, Nefertiti and their daughters**

Daughters born to Nefertiti (birth years are counted from the beginning of Akhenaten's reign):

Meritathon: during the year 1 or 2. She was the great royal wife of Akhenaten and Semenejkara.

Meketaton: during the year 2 or 3. She Died in the year 14.

Anjesenpaaton: during the year 4 or 5. She was the great royal wife of Akhenaten, Tutankhamen and, finally, her grandfather. Woe to her from her.

Neferneferuaton-Tasherit: during the year 7 or 8. She died between the year 14 and 17.

Neferneferura: between the year 8 and 10. She died between the 12th and 17th.

Setepenra: between the year 10 and 12. She died between the year 12 and 17.

Daughters born of Meritaten:

Meritatón-Tasherit: between the year 14 and 17. She died on those dates.

### **Daughters born to Ankhesenpaaton**

Anjesenpaaton-Tasherit: between the year 14 and 17. She died on those dates.

Children born to Kiya:

Kiya-Tasherit

Children born to an unidentified sister:

Tut-anj-Amun (Tutankhamen): later pharaoh of Egypt.

### **Notable courtiers**

The memory of the courtiers of Pharaoh Akhenaten survives in the reliefs of his tombs located in Amarna, more precisely in the group of tombs in the North sector. Much has been written about the body of court servants, of whom conjectures of various kinds have been woven, from simple upstarts who followed the pharaoh in his mystical "delusions" to a group of unconditional courtiers of the pharaoh and his creed. . However, history did not reveal many of its secrets to this day, the following is the information that is available:

flee. Overseer of the royal House of Jeneret, overseer of the Royal Treasury, and Steward of Queen-Mother Tiye. It is clear that Huya was an inherited official in the administration of Pharaoh Amenhotep III, he followed the surviving queen Tiye in moving her to the new capital of Akhetaten during the reign of her son Akhenaten. His tomb is identified as number 1 within the group of tombs in the northern sector of the city.

Merira II. Royal Scribe, Steward and Overseer of the two

Treasuries, Overseer of Nefertiti's royal House of Jeneret. His tomb is number 2 in the set of tombs in the north sector.

Ahmes. Royal scribe of the King, Steward of Akhenaten's estate. His tomb is located in the north sector and identified with the number 3.

Meryra. High Priest of the Aten in Akhetaten, Carrier to the King's right. His grave is number 4.

Pentu. Royal scribe, Aten's main servant in the Aten's estate in Akhetaten, Chief of the doctors. He corresponds to grave 5.

Panehesy. Principal servant of the Aten in the temple of the Aten at Akhetaten. It is sepulcher number 6 of the set of tombs in the north sector.

Tutu. Royal Chamberlain, Principal Servant of Akhenaten in the temple of the Aten at Akhetaten, Supervisor of all the works of his Majesty, Supervisor of the silver and gold of the Lord of the Two Lands. The tomb is located within the set of tombs in the southern area of Amarna with the number 8.

Mahu. Akhetaton Police Chief. He was in charge of Pharaoh's personal protection and security. He can be seen guarding Akhenaten on his carriage rides within the city. The sepulcher is number 9 of the tombs on the south side.

Ramose. Royal scribe, Commander of the troops of the Lord of the Two Lands, Steward of Amenhotep III. He is another of the officials inherited from Akhenaten's father and accompanied Akhenaten in his new city. His tomb identified as number 11 in the southern group of tombs shows that he was of advanced age when the move to the new capital of Egypt arose.

Maya. Royal Scribe, Scribe of Recruits, Steward of Akhenaten's Palace in Heliopolis, Overseer of the Cattle of Ra's Estate in Heliopolis, Overseer of all the King's Labors, General of the Lord of the Two Lands. He is a courtier from the city of Heliopolis, center of the solar cult in Ancient Egypt. His pre-eminence at the

Amarna court suggests that Pharaoh Akhnaten nurtured followers drawn from worshipers of the ancient god Ra.

Oh. Father of the god, Overseer of his Majesty's horses, Overseer of the Royal Treasury. It is believed that the title of Father of the God was an honor to denote extreme closeness to the pharaoh in familial terms. He was the father of the Giver of Heirs, the beautiful Nefertiti and grandfather of the later queens: Meritaton and Anjesenpaatón. He even took the latter queen as Great Royal Wife, with which he tried to legitimize her ascension to the throne once the last male royal descendant of the Eighteenth Dynasty, the young prince Tutankhamen, died. This courtier was an eyewitness to the accession to the throne of Amenhotep IV, the birth of Akhenaten, the uprising and apotheosis of Aten, the deaths of his son-in-law (Akhenaten), daughter (Nefertiti) and granddaughters (Meketaton and Meritaton); in addition to the return to orthodoxy with Tutankhamun. He eventually ascended the throne as the closest surviving royal family. Within the group of tombs in the southern area of Amarna, the one corresponding to Ay identified with the number 25. It should be noted that an example of the famous Hymn to Aten is found engraved in said tomb, which was never used because, once promoted to pharaoh, Ay was buried in the necropolis of Thebes in accordance with the return to orthodoxy already undertaken during the reign of Tutankhamun.

Beck. His existence is known not through his burial but through his workshop, located in the ruins of the city of Aketaton. He was the son of the Chief Sculptor. Architect and master sculptor, the bust of Nefertiti was found on the site where his workshop was located, as well as countless unfinished pieces of sculpture, especially those of the royal family.

# I

## conographic evolution of Aton

It is known that since the beginning of the New Kingdom, falcon-headed gods were represented. However, it was not until the beginning of the reign of Amenhotep IV that the falcon god Ra-Harakhte was unequivocally mentioned in the texts, directly associated with the sun disk Aton.

In one of the blocks of Pylon X of the Temple of Amun in Karnak, you can see a representation of Ra-Harakhte with the solar disk on his head. In the relief, Amenhotep IV offers a tray with a variety of herbs to the falcon-headed god. In addition, you

can see a complete table of offerings between the god and the king, made up of flowers, vegetables and jars. In this first phase of the iconography, Ra-Harakhte appears with a large sun disk on his head, decorated with an aureus on his forehead. The use of traditional symbols of power such as the w3s scepter and the clothing adorned with the ureus, evidences the connection of Ra-Harakhte with royal power and the figure of the king.

Although the falcon-headed god was a prominent figure in this period, he was not the only one invoked or worshipped. In some of the reliefs of the time, the falcon god appears associated with other gods such as Atum and Hathor, as can be seen in the tomb of Kheruef, with Amun and Khonsu, as in the tomb of Ramose, or with Osiris, Anubis and Amun, as depicted on the statue of an officer now in the Brooklyn Museum.

In Kheruef's tomb and in the Berlin 2072 block, Ra-Harakhte is referred to as "The Great Lord, Lord of the Heavens". In the statue at the Brooklyn Museum, he is called "Ra-Harakhte the primordial creator of all that he is." On the stela of Bek, the "Chief Sculptor", this god is described as "the living solar disk (Aton), illuminating the earth with its beauty" (28). On the Amenmose stele of Heliopolis, he is mentioned as "Ra-Harakhte-Atum, the Lord of the Two Lands, the Heliopolitan, the Great Sun Disc, Aton, the bright-faced, the Great God, Lord of the heavens. ". Finally, he is named as "the august god of the primordial moment".

From the mentioned representations and the epithets used, it can be affirmed that at the beginning of the reign of Amenhotep IV, the "solar disk" acquired at least three characteristics of its own: 1) a creative nature, 2) a primordial existence, and 3) a relationship with sunlight.

However, these scenes and accompanying texts also indicate that offerings destined for the sun disk are placed on the offering

tables of Ra and that Amenhotep IV, the "King of Upper and Lower Egypt, Nefer-Kheper-ra, Wa -en-ra", he hands them over to his father Ra. This suggests that, although the sun disk acquired certain characteristics of its own, it was still considered a manifestation of Ra, who was an extremely important god in the Egyptian pantheon and a figure of great importance to royalty.

It is true that Amenhotep IV tried to identify himself with Ra-Harakhte and achieve a kind of divinity on earth. However, the evidence suggests that this attempt was unsuccessful. Despite representations and epithets linking him to the falcon god, Amenhotep IV failed to be considered an incarnation of Ra-Harakhte or a god on earth. In fact, during his reign there was strong opposition to his religious reforms and his attempt to impose the cult of the Aten. After his death, his name was expunged from the records and an effort was made to erase his memory from Egyptian history.

During year 2 of the reign of Amenhotep IV, there is a closer rapprochement between the anthropomorphic god and the king. In this year, Amenhotep IV himself began to use the epithet of the falcon god - "He who rises on the horizon"; while, on some occasions, a room in his palace, which was destined for the celebration of the royal jubilee, was called: "The castle of the one that rises on the horizon". This rapprochement between the king and Ra-Harakhte is corroborated by representations of the falcon god who, like the future Akhenaten, is represented with a bulging belly in the Amarnian style.

The scenes and epithets of the first two years reflect that Amenhotep IV's purpose was to achieve an identification with Ra-Harakhte. However, we believe that his attempt to become regarded as an earth projection of the god himself was unsuccessful.

It is interesting to observe how the cult of Aton evolved from the representation of an anthropomorphic god towards an abstract symbol of greater universality. This evolution is reflected in the iconography used in the Karnak blocks, where a transition is observed from the representation of the falcon-headed god Ra-Harakhte to the use of two cartouches with the name of the god Aton. The representation of the solar disk with two ureus and symbols of life suspended in the air suggests an idea of unity and life, which does not depend on an anthropomorphic image, but on an abstract symbol. This idea of unity and life became a key concept in the theology of the cult of Aton, which promoted the idea that all living things and nature in general emanated from the divine energy contained in the solar disk.

In conclusion, the iconographic evolution of the cult of Aton reflects a transformation from an anthropomorphic image to an abstract symbol of greater universality, which conveyed an idea of unity and life. This change in the representation of the god Aton also reflects a change in the religious conception of the Egyptian people, who sought a greater connection with divine energy and an idea of unity that transcended traditional anthropomorphic images.

"Until the 3rd year of his reign, the name of the god Aton" Lives Ra-Harakhte, he who rises on the Horizon, in his name of Shu who is Aton"- was inscribed on columns and only at the end of this year and at beginning of the next two cartridges begin to be used".

"From year 5 of the reign of Amenhotep IV, the scenes depicted in the tombs of high officials, first in Thebes and then in El Amarna show further iconographic development in the search for an abstract image for this god.

In this last iconographic stage some significant changes from the artistic point of view can be seen".

The image of the falcon-headed man with the sun disk is replaced by that of a sun disk with a series of long arms ending in hands.

The great innovation of the new iconography are the rays of the sun in the shape of arms. In Amarnian art these arms perform three functions: 1) they provide life and prosperity to the officiant of a celebration; 2) they protect the king and the ureus from him, and 3) they take possession of the offerings destined for the god.

The hands of the lightning god Aton usually hold two symbols: the 'nh and the scepter w3s, which represent the "life", "prosperity" and "dominion" bestowed on the king. These are not always directed towards the face of the king or queen. In some scenes, the arms that support them descend to the waist of the royal figure and surround it as a sign of protection.

The protection of the king and queen by the arms of the god once again symbolize the close union established between the king and queen and the god Aton. However, we believe that the approximation between both worlds -the divine and the earthly- is mutual. On the one hand, by extending his arms and protecting the king, the god wishes to reach the earthly world and the temporal domain of the king, as confirmed by the use of royal cartouches. For his part, the king himself appears represented caressing the cartouches of the god, as a sign of adoration.

On the other hand, the disk bears only one ureus, which is placed on it and not suspended like the double ureus of the earliest representations. The fixation of the ureus on the upper part of the disc symbolizes that the god Aton is empowered -that is, crowned- in his function as "ruler of the world".

“This idea of self-creation is one of the main characteristics of

the god Aton and is reflected in several of the god's representations. For example, on some blocks found in the Karnak temple, the sun disk is depicted with arms holding a cartouche with the king's name, as if he had created it with his own hands. This idea of the self-creation of the god Aton becomes a metaphor for the creative power of the king on earth".

In general, the symbolism of the Aton iconography in the Amarnian era reflects a new conception of the role of divinity in the lives of men and of the relationship between the king and the god. The image of the sun disk with arms holding symbols of life and protecting the king and queen represents a more universal divinity, encompassing the entire universe and all living things. Furthermore, the idea of the self-creation of the god Aton reflects a more personalized conception of divinity, in which the king and queen are seen as an integral part of divine life.

The political and religious changes made by Akhenaten in the reform of El Amarna had negative effects on the stability of the Egyptian state. Political centralization and the exaltation of royal power weakened traditional power structures, which eventually led to a loss of territory and power by Egypt. Furthermore, the monotheism imposed by Akhenaten created a religious polarization within Egyptian society, which likely contributed to the fall of the dynasty. Despite the efforts of his successors to restore traditional religion and political stability, the damage had already been done and Akhenaten's reign is generally regarded as a period of decline.

Regarding the religious field, some of the innovations occurred from his 4th year of reign, in which the name of the god Aton -"Ra-Harakhte, the one who rises on the horizon, in his name of Shu who is Aton" is inscribed within a cartouche similar to the one used by kings, a fact that shows that from this moment this

god was treated as a ruler. Although the name of Aton still includes the names of Horus and Shu, the iconography of Aton undergoes some changes, since this god, until then represented under anthropomorphic and zoomorphic forms and associated with the falcon god, will now be represented as a solar disc. with rays that end in hands, which shows progress in the search for a more universal god.

In the 6th year of his reign, the king changed his name "Amenophis" ("Amun is satisfied") to "Akhenaten" ("The effective spirit of Aton") and queen Nefertiti assumed, along with her name, the from "Neferneferw Aton" ("Fair of Beauty in Aton"). Some high court officials also changed their names to names containing the name of Aton: Atenhotep, Atenemhat, and Meketaton. Changes in royal or individual names reflect the choice of Aton as the new state god.

In the 6th year of Akhenaten's reign, the royal residence and capital was moved from Thebes, in Upper Egypt, to "Akhetaten" ("Aton's horizon") in present-day Tell el Amarna, in Middle Egypt. The sources reveal that Akhenaten chose this site not only as his seat of government, but also as the residence and property of his god. On the hills adjacent to the urban nucleus, to the east and west of the Nile, he had fourteen stelae carved in the rock erected, which constitute the limits of the new city and record texts dated, for the most part, in the year 6 of the reign. of the. On the "border stelae K and X", dated to the 5th year of his reign, Akhenaten states: "I myself will found Akhetaton as a residence for Aton, my father (...). I will delimit Akhetaton on its south, north, west sides and this". The fact that the king himself affirmed his desire to found a city was not an innovative act and neither was it that the court moved to a new place, since this happened during the 12th dynasty when the city of Itawy was founded in Egypt. Medium, as royal residence and capital without tradition.

Akhenaten's innovation consisted in the particular way in which he carried out the founding rite, which makes this city the most pristine seat for a royalty of divine origin. On "border stela S" it is stated that: "The king addressed Akhetaten on the first anniversary of his visit to the (city), which his Majesty (...) founded as a monument to Aton, according to the order of his father Aton". The territory is consecrated to the god Aton, so the gesture assumes the character analogous to a divine foundation. Likewise, Akhenaten swears that "when they (the king, queen, and their daughter Meritaton) die, whether in a city to the north, south, west, or east, they shall be carried away and buried in Akhetaten." In addition, he adds that, in Akhetaten, "a necropolis will also be built for the Mnevis bull", the sacred animal of Ra that was worshiped mainly in Heliopolis, a provision that evidently reveals Akhenaten's relations with the Heliopolitan clergy and the return to the solar cult traditional. In short, the foundation of Akhetaten is an act of renewal, since, although the traditional solar cult of the Old Kingdom is returned, the forms of that cult are renewed in terms of their symbolic and theological expressions.

The name of the city - Akhet-Aton, the "Horizon of Aton" - is written without the determinative of city. This is probably because Akhetaten had no past and was not a traditional city (niwt). During the reigns of Tuthmosis III and Amenophis II, the term "niwt" designated Thebes, "the city" par excellence. It is likely that Akhenaten deliberately ordered the omission of the city determinative, because it evoked "the city" of Thebes and the clergy of Amun. Another explanation could be that one of the two terms used to name the city -Akhet, the "horizon"- was used during the New Kingdom to designate the temples of the gods and, therefore, that Akhetaten was not considered a city but the "Temple of Aton". The delimitation of Akhetaten by means of border stelae reflects the sacred and inviolable character of the city and symbolizes the universality of Atonism. In short, the two explanations are valid and complement each other, since

Akhenaten avoided any compromise with Thebes and the Ammonian clergy and founded Akhetaton as a sacred place for Aton and not for men.

During the 6th year of his reign, Akhenaten celebrated his and the Aten's first jubilee, thus emphasizing the fact that he and his god had ruled together, as noted by the "border stelae" recording the Aton's new epithet: "He who is in the jubilee." Akhenaten's celebrating jubilees together with Aten revealed a close governing relationship between god and king.

Beginning with the year 9 of Akhenaten, the texts record a new name for the god Aten: "Ra, the ruler of the horizon, the one who rises on the horizon, in his name of 'Ra, the father, who returned as Aton' ", which implies the elimination of the names of the gods Horus and Shu and the conservation of the name of the sun god Ra. It is interesting to note that the inclusion of the name of Ra in the Amarnian doctrine does not imply a return to the cult of the old gods, but rather a reinterpretation of the god Ra through Aton. The idea is that Aton is the true and only sun god, and that Ra is simply a manifestation of him. This is in line with the belief that Aton is a universal god encompassing all living things and the entire cosmos, and that he is the sole creator and sustainer of life. The inclusion of the name of Ra in the Amarnian doctrine could also be seen as an attempt to reconcile the old beliefs with the new religion, and to establish a continuity between the past and the present.

Indeed, the adoption of the epithet "Lord of Jubilees" for Aton reflects the idea that the god is capable of granting renewal and eternal life to his faithful, as well as the celebration of jubilees, which were ceremonies marking the end of one period and the beginning of another, reflected the idea of a perpetual cycle of renewal in nature and in the life of the kingdom. These royal prerogatives granted to the god reflect the idea that the pharaoh and the god are closely linked, and that the pharaoh is the earthly

representative of the god on Earth.

Indeed, the cult of Aton in the Amarnian religion was characterized by its simplicity and its focus on nature and creation. Hymns to the Aton were poetic, describing the beauty and glory of the sun and its role in the creation of the world and in sustaining life. The figure of the pharaoh had a central role in the cult, as a mediator between the Aton and the Egyptian people, and as the only one who could perform the offerings and ritual ceremonies on behalf of the people. Additionally, the Amarnian religion promoted equality between men and women, and it is believed that Nefertiti may have played an important role in promoting this idea. However, the abolition of the traditional divine cults and the exclusivity of the Aten cult generated resistance and discontent among the priests and members of Egyptian society who followed the ancient beliefs.

*Source: (\*) In order to facilitate its reading on the Internet, a summary of the original research work carried out under the direction of Dr. Alicia Daneri Rodrigo (Universidad de Buenos Aires and PREDE-CONICET) (1996-1997) has been presented. The iconography of Aton in Egypt of the 18th dynasty and his relationship with the Amarnian ideology \* Lic. Graciela N. Gestoso Singer*

[http://www.transoxiana.org/0106/gestoso\\_iconografia\\_aton.htm](http://www.transoxiana.org/0106/gestoso_iconografia_aton.htm)

During the Amarna period, there was a major pandemic that was probably caused by the bubonic plague, polio, or influenza. This pandemic originated in Egypt and spread throughout the Mediterranean Levant, claiming the lives of many notable people, including the Hittite king Suppiluliuma I. If this pandemic was caused by influenza, it may have been due to the proximity of birds aquatic animals, pigs and humans, and the development of livestock systems could have facilitated the spread of the disease.

*References: Cf. Ancient Egypt online Akhenaten. (in English). Scholtissek, C. Naylor, E. (1988). «Fish farming and influenza pandemics». *Nature*. vol. 331 (6153): p. 215. PMID 2827036. doi:10.1038/331215a0. Shortridge, K. (1992). "Pandemic influenza: a zoonosis?". *Semin Respir Infect*. vol 7 (no.*

The earliest archaeological evidence of the livestock system has been dated to the reign of Akhenaten, and the pandemic that followed this period across the Near East may have been the first recorded outbreak of influenza. However, the precise nature of this Egyptian plague is not yet known, and some have suggested that Asia might have been the source of the human influenza pandemic.

The succession of deaths in the royal family must have had a profound personal impact on Pharaoh Akhenaten and, in general, on the entire kingdom. The queen mother Tiy, the Great Royal Wife Nefertiti and the princesses Meketaton, Meritaton, Setepenra and Neferura were victims of this pandemic, in a time interval that goes from the 12th to the 17th year of the reign.

*Source: Kozloff, Arielle (2006). "Bubonic Plague in the Reign of Amenhotep III?". KMT. vol 17 (3): p. 36-46.*

The prevalence of the disease may help explain how quickly the city of Akhetaten was later abandoned, and also why later generations considered the gods to have turned against the kings of Amarna.

There have been some suggestions as to the cause of the pandemic, with Zahi Hawass suggesting that it could have been the Black Death, as traces of that disease have been found in Amarna. Arielle Kozloff, for her part, has argued that the epidemic was caused by a bubonic plague along with a polio epidemic. However, her argument has been refuted because she ignores the evidence that diseases are less virulent the longer they are present in the human population, as demonstrated with syphilis and tuberculosis.

Source: Kozloff, Arielle (2006). "Bubonic Plague in the Reign of Amenhotep III?".  
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*E*  
pilogue

This book had its genesis in the need to comment and understand the symbolic problems of the Amarna period, as well as carry out an exegesis of ancient texts, both Egyptian and the symbolic source of later texts assimilable to Christianity, so that they act as a trigger for new analyzes on the problem of the numbers that empower the visible reality, the soul of the words are the numbers.

The evolution of this book had the primary need to add value as a writer on a theme of texts that have a very marked gematria and provide meaning to ancient texts. The texts whose base is the numerical and geometric, and these re-interpreted as music or cultural facts bring light on their genesis. Many Indo-European Gods were worshiped as pillars supporting the earth or main beams of both a material and metaphysical building. Also the sun as a manifestation of everything.

Deities perceived as “great potters”, the oldest title held by an architect, representing the first cause; Like the god pTAH "The great Craftsman". These Gods spin the pottery wheel recreating the world every night, with meridian clarity, ruled by geometries.

This specular world created a language full of symbols, the Arabs say that man learned to count and build calendars, thanks to the phases of the moon. These universal archetypes, and related to the most primary needs such as learning in which seasons to sow or cultivate, allowed us to develop geometry and writing. Certain events, such as the overflow of the Nile River or the arrival of the monsoons in Central Asia, an event that was associated with the appearance of the star Sirius, allowed us to

develop the first signs of protowriting.

The temple is before the Gods, it was the place where the human collective marveled at the silence and the hollowness, “the first place where man saw himself alone and in his solitude he could contemplate the void”.

The oldest signs and logos in which it can be read are carved on ivory labels belonging to the Nagada culture in Egypt, the cradle of Pharaonic Egypt. On many of these labels are the oldest signs of writing organized through letters and numbers. This monumental culture gave birth to the alphabet as we know it, passing from there to Proto-Canaanite and Phoenician and from there to Greek and Latin.

Many words of this culture, the spoken form of these symbols, is even more ancient associated with the Indo-European language, whose roots are lost in Central Asia, near the current border between Iran and India. Some authors speculate that the Indo-European language and people had their genesis in northern Europe, an unproven hypothesis, but plausible. Monuments in Europe, such as those left on the island of Malta or in the Karnak region of France, date back 7,200 years. Much of this ideology saw in the positions of the moon, the sun and the mobile stars "the planets", a form of fabric or warp, assembled around the planet earth. Said fabric, created with spirals, was associated with the planet Venus, whose dance with the moon gives the impression of a fabric with hexagonal sides, numbers such as 8, 5 and 13 as well as 144, were linked to said planet. All these numbers represent the Fibonacci scale, which when divided by them, gives us the golden ratio, a geometric ratio present throughout the natural world as a form of divine writing or modulator of three-dimensional space. Did the first cause of

construction in its form of Aten have a blueprint for the world? Man saw in these celestial symbols a divine mind that could be decoded through geometry, (The solar god Aten, above all things is a circle), not only for the understanding of the natural world but also for the apotheosis of the architect. , a divine fusion between beginning and end.

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**1 Neferjeperura Amenhotep** also known as Akhenaten, Akhenaten or Akhenaten (lit., "radiance of the sun"), Amenhotep IV or Amenhotep IV was the tenth pharaoh of the Eighteenth Dynasty of Egypt. His reign is dated around 1353-1336 BC. C. and belongs to the period called New Empire. In the fourth year of his reign, he changed his name to Neferjeperura Akhenaten.

**2 Amón** (Ancient Egyptian, The Hidden One; Greek Ἀμμῶν Ámmōn, Ἀμμῶν Hámmōn) was an Egyptian celestial god, god of creation. He was attested from the Old Kingdom along with his wife and paredro or female double Amonet. During the reign of the 11th Dynasty (21st century BC), he rose to the position of patron of Thebes, replacing Montu.

**3** The famous archaeologist **Nicholas Reeves** suggests that there could be, beyond ritual motivations or political strategy, compelling reasons for the change to leave Thebes and move to Aketatón (present-day Amarna). It is quite probable that there was an assassination attempt on Pharaoh carried out by the aggrieved and discontented who saw what was coming their way. Akhenaten, more than a monotheism, establishes a new divine triad: Aten, himself and his queen. Only the pharaoh and the beautiful Nefertiti hold the keys to the new cult. In reality, "Atonism" became a pragmatic tool of political control. The God of Akhenaten's religion was ultimately himself.

**4 Maat or Ma'at**, symbol of truth, justice and cosmic harmony; she was also represented as a goddess, the daughter of Ra in Egyptian mythology. It is fundamentally an abstract concept of universal justice, of cosmic balance and harmony that has prevailed in the world since its origin and it is necessary to preserve it.

**5 Thutmosè** (or, more accurately, Djhutmose; Greek for Tuthmose) was the eldest son of Pharaoh Amenhotep III and Queen Tiye, who lived during the Eighteenth Dynasty of Egypt. His death would lead to the reign of Akhenaten, his younger brother—as the next successor to the Egyptian throne—and the intrigues that led to Ramesses II, after the start and failure of Atenism, the Amarna Letters, and the change of power. in the kingdom.

**6** Prince **Thutmosè** served as a priest of Ptah in Memphis. His royal titles are inscribed on the sarcophagus of his pet cat: "Crown Prince, Overseer of the Priests of Upper and Lower Egypt, High Priest of Ptah in Memphis, and Shem-Priest [of Ptah].

**7** It was the deity of the city of Memphis, where one of the main temples of **Ptah** was located, for this reason, the pre-eminence of said city over the rest of the Egyptian cities implied the elevation of the god over the rest of the Egyptian pantheon. While the city of Memphis remained the political capital of the kingdom, the cult and clergy of Ptah retained a position of prominence.

**8 The Hymn to the Aten** is considered a masterful work of religious literature. This song of love and enthusiasm, the most vibrant bequeathed to Ancient Egyptian literature, may have been composed by Akhenaten around 1360 B.C. C., although it was possibly not written by the pharaoh

himself, as it recalls older prayer texts that glorified Osiris or Amun in the same terms.

**9 Hiranyagarbha** (Sanskrit: हिरण्यगर्भः; literally the 'golden womb', poetically translated as 'universal womb') is the source of the creation of the manifested universe or cosmos in Vedic philosophy.

**10 Hiranyagarbha** (Sanskrit हिरण्यगर्भ, Hiranyagarbha golden egg, golden womb) is a creator deity in the cosmogony of Hinduism.

**11 Majarshi Kapila or Kapila Muni** (fl. 6th or 5th century BCE) was an Indian writer and thinker who tried to explain the world using the atheistic sankhia ('enumeration') system, a very minute list of all the categories of the universe .

**12 Horus** ("falcon"; also "the lofty," "the distant") is one of the most important deities of ancient Egypt, who performed numerous functions, most notably as god of royalty and of the sky in Egyptian mythology, as well as war and hunting. He was sometimes considered the initiator of the Egyptian civilization. He was venerated at least from late prehistoric Egypt to the Ptolemaic Kingdom and Roman Egypt.

**13 Atum** is the god who, according to the Heliopolitan cosmogony, arose from the "primal ocean, Nun, creating himself [through saliva, tears, sweating or other methods]. Through his consciousness, Ra, creates the other gods: Shu and Tefnut (air and moisture), who in turn are parents of Geb and Nut (earth and sky), parents of the gods: Osiris, Isis, Nephthys, Seth and Horus. Atum, according to Memphite theology, was conceived from the heart of Ptah.

**14** Its Egyptian name was **Iunu** which means 'pillar'. The name of Heliopolis is of Greek origin: Ήλιον πόλις or Ήλιουπόλις and means 'city of the Sun', since the city was the main seat of the cult of the solar god Ra. It was one of the three most important cities in Ancient Egypt along with Thebes and Memphis. The Copts knew her as On.

**15** Egyptian name: **Jmun / Khemnu**. Greek name: Hermopolis Magna. Arabic name: El-Ashmunein. A city of great religious and political importance in ancient Egypt, center of the cult of the god Toth. It was located northwest of the modern city of Mallawi and about 30 km north of Amarna.

**16 Aten** is an ancient Egyptian deity who was worshiped in his appearance as a disk of the sun. Under the rule of king (pharaoh) Akhenaten, the Aten rose in his role as sun god to the supreme divine being as a further development of Ra. The earlier deities initially lost their importance, but continued to exist in subservient roles (monolatry).

**17 Gebel el-Silsila** (جبل السلسلة 'rock chain'), or Gebel Silsileh, is a town located 65 kilometers north of Aswan and 152 kilometers south of Luxor, where the banks of the Nile River narrow, in the form of cliffs. It was known in Ancient Egypt as Jeny, which means 'place of rowing'. It was famous for its sandstone quarries, which, due to their high quality, were exploited from the 18th Dynasty to Greco-Roman times. With sandstone rock from Gebel el-Silsila, the Colossi of Memnon were built, among others.

**18** The **Gem-pa-Aton** (Transcription: Gm-p3-Jtn, roughly translated: "Found is Aten") is an enclosure of the Temple of Karnak built by Pharaoh Akhenaten in honor of the sun god Aten. Akhenaten saw the Aten as the only god to be worshipped, and therefore had the other gods supplanted and the temples closed, including the temple of Amun. The conditions at the time are often referred to as a revolution in Egyptological circles. After restoring the original conditions after Akhenaten's death, the Gem-pa-Aton was completely demolished.

**19 Amenhotep III** (Greek), also Amenhotep or Egyptian Amenhetep/Imenhetep (Babylonian Nimmurja) was an ancient Egyptian king (Pharaoh) and the ninth of the 18th Dynasty (New Kingdom), who reigned from about 1388 to about 1351 BCE. (after Helck 1379-1340, after Krauss 1390-1353 BC).

**20** Beginning with the Eighteenth Dynasty (New Kingdom), **Re** is occasionally referred to as "**Re, the Sun Disc**". A paradigm shift in Egyptian theological views then occurred, making its way into the literature as the "New Solar Theology". The most significant expression of this development was the elevation of Amun-Ra to the status of "king of the gods". Under the auspices of the economic and political strengthening of the Theban priesthood of Amun, the attempt to represent this god, initially still hidden, and then more and more openly declared, not only in the form of this monarchical exacerbation of the Egyptian pantheon to lift it up, but even to place it in divine autonomy and exclusivity.

**21** Like Jesus of Nazareth, he proclaims himself the only son of God.

**22** Like the **hiranyagarbha**, reality arises from its golden womb, Hiranyagarbha (Sanskrit: हिरण्यगर्भः; literally the 'golden womb', poetically translated as 'universal womb') is the source of the creation of the universe or cosmos manifested in the vedic philosophy. It finds mention in a hymn from the Rigveda (RV 10.121), known as the Hiranyagarbha Sūkta, which suggests a single creator deity (verse 8: yo deveṣā ādhi devā eka āśit, Griffith: "He is the God of gods, and none apart from him ."), identified in the hymn as Prajāpati. The concept of the "golden womb" is first mentioned in the Vishvakarma Sūkta (RV 10.82.5,6) which depicted the "primal womb" resting on Vishvakarman's navel. These images were later transferred to Vishnu and Surya.

**23** **Bek** was an Ancient Egyptian sculptor, working under Akhenaten in the mid-14th century BC. His works of him are the expression of exaggerated realism, also called degenerate expressionism, which promoted Ajenaton: realistic figures, reflecting the characteristics of the model, including his defects. Colossal head of Akhenaten from the

Temple of the Aten at Karnak, on display at the Egyptian Museum in Cairo. He had the title of Supreme Sculptor to the King. He was the son of Men, a prominent man at the court, architect, and sculptor of Amenhotep III. He directed some projects in Akhetaten, so he also carried the title of Head of the King's works on the Red Mountain.

**24 Ramose** (Born of Ra) was an Upper Egyptian chaty who served under Amenhotep III and Akhenaten. Member of an influential family, the names of some relatives are known from inscriptions on his tomb:

his father: Neby, governor of Memphis,

his mother: Ipuia,

his brother Amenhotep (Huy): one of the most influential scribes, since he was the royal treasurer,

his wife: Meryptah.

**25** The ancient name of the place was Akhetaten ("Horizon of Aten"), and the royal city is probably named after the main temple Per Aten ("House of Aten").

**26** King (Pharaoh) Akhenaten (Amenophis IV.) Founded the new capital Achet-Aton in honor of Aten or for this god at this place. Akhenaten determined the size of the city from a total of 15 so-called "border stelae" that he had erected on the East and west banks of the Nile in the fifth, sixth, and eighth years of his reign. According to inscriptions on a border stela dating to the 5th year of his reign, this was the place "of the creation which he (the king) prepared for him (the god)". Due to the use of standardized stone blocks, the so-called talatat, the construction of the city took around three years. In reality, Akhetaten was not a capital in the modern sense like Memphis or Thebes, but essentially a royal residence and religious center. It is more related to Tjehen-Aton ("Splendor of the Aten"), the new city founded by Amenhotep III. Comparable in western Thebes. Both had an official central district called Per Hai ("House of Rejoicing") with temples and palaces where royal commemorative festivals (Heb-Sed) were held, and other special structures such as the Maru-Amun and Maru-Aten pleasure complexes.

**27** The **Benben**, in Egyptian mythology, more specifically in the cosmogony of Heliopolis, was the primordial mountain that emerged from Nun, and in which the creator god Atum generated himself and the divine couple. In the Pyramid Texts, line 1587, Atum refers to himself as "hill", and is said to have been transformed into a small pyramid, located in the Annu, the place where he resided. The Benben, which could mean "the radiant," was a sacred stone venerated in the Solar Temple of Heliopolis on the "hill of sand," the temple where the primordial god manifests himself, in the place where the first rays of the rising sun shine.

The same cult was also held at Napata and at the Siwa oasis, where the conical stone was, in Late Period Egypt, compared to a "navel".

**28 Amenhotep (IV)** (hieroglyphic transcription: Jmn htp): original Egyptian birth name Ah-en-Aten ( direct and full hieroglyphic transliteration [gods preceded in hieroglyphic script]: Aton-ach-en, transcription: Jtn-3ḥ-n, abbreviation: Aton-ach, Jtn-3ḥ; transcription after sentence: 3ḥ -n- Jtn = The Aten serves or The Aten is useful); the presumably correct Egyptian pronunciation of his new name

(i.e., transliteration of the hieroglyphs) into German form: Akhenaten. There is no demonstrably correct pronunciation of New Egyptian due to the lack of exact transmission of the vowels. According to Coptic, the most recent form of Egyptian, transmitted in the liturgy of the Coptic Church and other secondary traditions, only the pronunciation Amanchatpa or Achan-jati(n) can be reconstructed.

**29 Maat** was the ancient Egyptian concept of justice, world order, truth, government, and law. She was incarnated by an ancient Egyptian goddess attested to from the Old Kingdom. She was considered the daughter of Re and appeared, among other things, in her manifestation of Tefnut as the eye of Re.

**30 Ra-Horajty, Ra-Harajte or Re-Horajty** was an Egyptian solar god born from the syncretism of the god Ra with Horajty (Horus of the horizon), that is, "Ra (which is the) Horus of the Horizon". He is the manifestation of the sun at its zenith, between its morning rising, represented by Jepri, the new sun at dawn, and its evening disappearance, represented by Atum, the old setting sun. He is a manifestation of the solar deity, symbolizing the majesty of the sun and enhancing the power of Ra.

**31 Shu** is a deity from Egyptian mythology. Her name possibly means "Void" or "The Rising". He is both the god of the air and the god of sunlight. Schu's nickname is "Life".

**32 Neferneferuaten Nefertiti** (c. 1370 BC–c. 1331 BC) was a queen of the 18th Dynasty of Egypt, the first Great Royal Wife of Akhenaten. Nefertiti was born in Thebes, so we would place her, in Egyptian chronology, within the New Kingdom (1500 BC - 1070 BC). Within this period, Nefertiti gained great importance in the well-known "Amarnian Period" (1353 BC-1336 BC).

Some Egyptologists believe that she was the person who reigned under the name Semenejkara, first associated with and briefly succeeding Akhenaten (Akhenaten) after her death.

**33 Meritaton**, also **Merit-Aton**, was an ancient Egyptian princess of the 18th Dynasty and the eldest daughter of Pharaoh Akhenaten and his great royal wife Nefertiti. She disputes her position after her father's death.

**34 Maketaton**, also called **Maket-Aton or Meketaton**, was an 18th Dynasty Egyptian princess and the second-eldest daughter of King (Pharaoh) Akhenaten and his great royal wife Nefertiti. She appears along with her older sister Meritaton on the Amarna border stelae, dating from the sixth year of Akhenaten's reign. Since her name and portrait of her were later added to the stela, it can be assumed that Maketaton was born towards the end of the fifth year of her reign.

**35 Border stelae** carved into the desert rock show the king, queen and some of the daughters. The inscriptions speak of the founding of the city. In addition to the stelae, statues of the ruling family were also carved into the rock. Most of the public buildings were located in the center of the city.

Above all, it is worth mentioning here the temple of Aten, the walls of which occupied an area of 730 by 229 meters. A smaller temple of the Aten can be a temple for the cult of the Aten, but also for the cult of the ruler. In the center of the city there were also palace complexes consisting of various courtyards and halls. The whole country was governed from here. So it is not surprising that one has an almost intact diplomatic file. in the form of cuneiform clay tablets, the so-called Amarna letters.

**36 The Great Temple of Aten** (or pr-Jtn, House of Aten) was a temple located in the city of el-Amarna (ancient Akhetaten), Egypt. It served as the main place of worship for the deity Aten during the reign of the 18th Dynasty pharaoh Akhenaten (c. 1353–1336 BC). Akhenaten ushered in a unique period of ancient Egyptian history by establishing the new religious cult dedicated to the sun disk Aten, originally an aspect of Ra, the sun god in traditional ancient Egyptian religion. The king put an end to the traditional worship of other deities such as Amun-Ra and ushered in a new, albeit short-lived, era of apparent monotheism in which Aton was worshiped as a sun god and Akhenaten and his wife, Nefertiti, represented the royal divinity. couple that connected the people with the god. Although he began construction on Karnak during his rule by him, the association the city had with other gods led Akhenaten to establish a new city and capital at Amarna for the Aten. Akhenaten built the city along the east bank of the Nile River, establishing workshops, palaces, suburbs, and temples. The Great Temple of the Aten was located just to the north of the Central City, and as the largest temple dedicated to the Aten, it was where Akhenaten fully established the proper cult and worship of the sun disk.

**37 Anjjeperura Semenejkara, or Semenejkara**, was the shortest and most enigmatic pharaoh of Egypt's Eighteenth Dynasty, ruling from c. 1338/6 to 1336/5 BC C. It seems that his coronation name was Anj-Jeperu-Ra, and his birth name Se-Men-Ej-Ka-Ra Dyeser-Jeperu, but there are so many confusing data that we are perhaps facing one of the biggest mistakes in history. the history of archeology and they are confusing it with one, or even with more characters, from the difficult and most original period of Egyptian history: the Amarna era.

**38 Tutankhamun** (also Tutankhamen; originally Tutankhamen) was an ancient Egyptian king (pharaoh) of the Eighteenth Dynasty (New Kingdom), who ruled from about 1332 to 1323 BCE. he reigned He became known when Howard Carter discovered his nearly unplundered tomb (KV62) in the Valley of the Kings in 1922.

**39 Ahmose I** (\* about 1560 BC; † about 1525 BC) (Egyptian J<sup>h</sup> ms (jw), also Ahmosis, German "Iah is born") was an ancient Egyptian pharaoh and founder of the 18th dynasty. Like his predecessors Seqenenre and Kamose, he hails from the Theban dynasty of the Ahmosids, which opposed the more than 100-year-old foreign rule of the Hyksos residing in Lower Egypt. Revolted After Kamose's death, Ahmose I he ascended the throne while still a child and took the throne name Neb-pehetti-Re ("Lord of Power, to Re").

**40 Anchesenamun, also Anches-en-Amun**, originally Anchesenpaaton or Anches-en-pa-Aton, was the Royal Grand Consort of the ancient Egyptian king (pharaoh) Tutankhamen and the third daughter of King Amenhotep IV (Akhenaten) and his Royal Grand Consort Nefertiti. Ella

Ankhesenamun was born in the 5th or 6th year of Akhenaten's reign (circa 1348-1322 BC) and according to inscriptions she was given the name "Ankhesenpaaton".

**41 Axis** (also Aja or Aya) was an ancient Egyptian king (pharaoh) of the Eighteenth Dynasty (New Kingdom), who reigned from about 1323 to 1319 BCE. (Helck: 1309–1305, Krauss: 1323–1319 BC) reigned. His origins of him and the start of his career are unknown. Under Akhenaten he was a high court official. After his death, he was perhaps the vizier to the boy pharaoh Tutankhamun and later, after his early death as an elderly dignitary, he became his successor and thus an Egyptian pharaoh. .

**42 Tiye** (\* 1398 BC; † 1338 BC) was the great royal wife and de facto co-ruler of the Egyptian pharaoh Amenhotep III. She also played a political role under her son Akhenaten, the extent of which is unclear.

**43 Henotheism** (Ancient Greek εἰλ̄ς heîs "a", gen. Ἐνύός henós and θεός theós "god"), also known as summodeism, is the special worship of a deity who was selected from among the ethnic gods for a limited period of time. In this regard, the worship of other subordinate gods is not excluded in principle, as is the case with the monotheism of the Abrahamic religions.

**44 Hymn to the Aten**, also Great Song of the Sun or Akhenaten's Great Hymn to the Sun is the name of an ancient Egyptian hymn from the 18th dynasty of the time of king (pharaoh) Akhenaten (c. 1351–1334 BC, New Kingdom).

**45 Re (also: Ra)** is the ancient Egyptian sun god. This means that the sun itself is a god and therefore was not created by a divine being. He can be considered as probably the most important ancient Egyptian god until late times, since he made life on earth possible and allowed it to continue thanks to the action of his power (the sun). His name simply means "sun" in Egyptian.

**46 The Ka** is a central concept in Egyptian mythology and represents the "life force" and one of the components of the human spirit. It was believed that the Ka was created by the god Khnum, using his potter's wheel, and was deposited in individuals at the moment of his conception. This element conferred immortality on each person and, if his actions during his life on Earth were exceptionally good, he could even transform into a god, known as a "necher".

The ancient Egyptians also believed that the Ka was sustained through food. The Ka could remain in the body of the deceased if it was mummified, which is why the embalming technique was practiced. In addition, it was believed that it was necessary to offer food to the deceased, although in reality it was the "Ka" of the offerings that was consumed, and not the material part of the food. The Ka of the gods and pharaohs was inextricably linked to their bodies, while the rest of the Egyptians drew their Ka from the pharaoh. The conditions of the future life in the Duat (the realm of the dead) depended on the verdict that was issued in the trial of Osiris.

**47** After the expulsion of the Hyksos invaders, during the reign of the Theban Ahmosis I (16th

century BC), Amun acquired national importance, expressed in his fusion with the sun god, Ra, as Amun-Ra or Amun-Re .

**48 Akhenaten** died in his 17th regnal year without leaving his capital again. During all this time he had not only abandoned the construction works of WV25, but he had ordered the excavation of a new tomb in Tell el-Amarna, destined for the entire royal family. And it would be in this tomb, known today as TA26, where Akhenaten was buried. But, when he returned to religious orthodoxy and Thebes regained its capital status, the royal mummy was transferred to the Valley of the Kings, the necropolis to which the well-known "Heretic King" turned his back from him.

**49** He was called "The perfect one", like the creator god "The one who exists by himself" and "The one at the end of the Universe".

**50** The term **Amarna** period is used in the history of ancient Egypt and the ancient Near East to designate a period of the Late Bronze Age there, spanning the 14th and 13th centuries BCE. Includes. In Egypt, it includes the reigns of the kings (pharaohs) Akhenaten and Semenkhhkare. Akhenaten founded a new capital (Achet-Aten) in the sixth year of his reign near present-day Tell el-Amarna (Amarna) in central Egypt and worshiped with Atenun god of the sun as sole god and pursued memory (in images and inscriptions) of other deities, most notably the old kingdom god Amun. Akhenaten thus broke radically with many ancient Egyptian traditions. Many innovations can also be observed in art. The death of the ruler and the time that followed are still unclear in many ways, but there seems to be a situation similar to a civil war. The situation only stabilized again under Horemheb.

**51** The strong position of women in ancient Egypt increased under Akhenaten. As the main wife of the pharaoh, Nefertiti was made something of a co-regent and at least endowed with the pharaonic symbols of power. In the rock-cut tombs of Amarna, she is often depicted at the side of Akhenaten in such a way that scholars even assume dominant co-rule in the last years of her reign.

**52** Whose meaning "**The Solar Disc has been found in the possessions of the god Aten**". The other temples that have been able to be recognized were the Hut benben (ḥwt bnbn, "The Mansion of the Benben stone"), the Rudi-Menu-en-aten-er-neheh (rwd mnw n jtn r nhḥ, "Solid for Eternity are the monuments of the Aten") and the Teni-Menu-en-aten-er-neheh (tnj mnw n jtn r nhḥ, "Exalted throughout Eternity are the monuments of the Aten"). There are other remains of buildings that are difficult to identify, such as the Hay-em-Ajet and the northern Maru of Aten.

**53** The **Gem-pa-Aten** was located to the east of the Amun district and was 130 meters wide and an estimated 200 meters long. The complex may have consisted of a large patio divided into several parts by transversal walls. The halls were, according to Arnold, surrounded by pillars of 15-foot (5 m) tall statues depicting the king's deceptively genderless or bisexual appearance. Other monuments include the rudschi-menu n jten, the teni-menu and the aforementioned benben-House. These are also all destroyed, there are various theories about the content. It is often emphasized that the new temple of Akhenaten was larger than the traditional temple at Karnak; however, it must be borne in mind that much of the Temple of Amun was only built in the Ramesside period.

**54** The **Gem-pa-Aten** was originally built in stone, but it seems that as time passed, Akhenaten ran out of materials and the last part of the Gem-pa-Aten was finished with mud bricks. Exactly how the temple walls were decorated is unknown because the entire area was later destroyed, but the fragments that have been found show that there were many statues of Akhenaten and his family placed around the temple.

**55** The **benben** was later kept in the innermost shrine of the "House of Re". The Holy of Holies of the Temple of the Aten at Tell el-Amarna (Achet-Aten) bore the same name.

**56 Benben** (Old Egyptian *benbenti* for "he of the Benben stone") is the name of a pyramid-shaped divine stone from Heliopolis, capital of Lower Egypt's thirteenth intact scepter canon, 12 km northeast of Cairo. The Benben is understood to be the primordial hill on which Atum first set foot on land. The Benben Stone is first associated with the gods Sokar and Atum, who arose from the primordial waters of Nun; stones corresponding to the benben were found in their temples. The top of an obelisk, such as that of the Egyptian pyramids, the pyramidion, is called a benbenet in ancient Egypt.

**57** To consecrate the offerings, a special staff called *ḥrp* was used to touch the offerings, marking it as intended for the Aten.

**58** Verse **Psalm 104:1**. Oh Lord, my God, you are so great. The works of God, which are the subject of this Psalm, particularly show the greatness and majesty of God. The strongest proofs of God's being, to the common understanding, are derived from the works of creation, their magnitude, variety, number, economy, and use. And a proper consideration of those works presents more of the attributes of the divine nature than we can learn from any other source. Only the revelation is superior.

**59** The **Hallelujah** exclamation is made up of the imperative plural of **הֲלֹל** *hll* in the play "praise", "praise God" and the short form of God's name **יְהֹוָה** *jhwh* together: "Praise the Lord!" Three variants appear in the Hebrew Bible: Combining both words into one word (**הֲלֹלְיָה** *haləlūyah*) and combining both words as two words with and without maqqef (**הֲלֹלְלָה** *haləlū-jāh* or **הֲלֹלָה** *haləlū jāh*). Variants cannot always be clearly distinguished in manuscripts, suggesting that the exclamation, consisting of two words, became a fixed expression, consisting of one word. At this point, at the latest, liturgical use can be assumed. The culmination of this probable development is the translations of the Old Testament, which gave rise to the worldwide liturgical practice of borrowing all three Hebrew variants.

The Septuagint adopts the Hebrew exclamation as **Ἄλληλουϊά** *hallēlūiā*, the Vulgate writes Hallelujah.

**60 King Akhenaten** called himself "High Priest of Re-Harakhte" and early in his reign had the god depicted in his traditional form. In the first so-called "didactic name" (years four

to eight) of the god Aten, he describes himself as Re-Harachte: "Long live the horizontal Horus (Re-Harachte), who rejoices in the land of light (in The horizon)".

**61 The Story of Sinuhé** is an untitled work of Ancient Egyptian literature from the early 12th Dynasty of the Middle Kingdom (ca. 1900 BCE). In first-person narrative form, the poem's unknown author describes the presumably fictional life story of court official Sinuhe, who panicked after the death of King (Pharaoh) Amenemhet I and, after an adventurous escape, eventually settled in the Palestine region. But as he gets older, he gets homesick. In fact, Sesostris I asks him to return home, since he had recognized his innocence in the death of his father Amenemhet. Immediately afterwards, Sinuhé returns to Egypt and is received there with all the honors.

**62 Harmachis-Chepre-Re-Atum** appeared as a subsidiary form of Harmachis, who was also first mentioned in the New Kingdom as a sphinx deity around the same time. On the sphinx stele, Harmachis-Chepre-Re-Atum is titled as the divine father of Thutmose IV: "Look at me, look at me, my son Thutmose. I am your father Hor-em-achet-Chepre-Re-Atum, who gives you the kingdom on earth at the head of the living."

– Stele of the Sphinx (Urk IV, 1542, 17.

**63**Statues: they have a strong realism, freedom and expressiveness and defend a new ideal of beauty in which the shapes are abnormally elongated and distorted.

Reliefs: The pharaoh and the god are represented at the same level and the solar divinity dominates the scenes from her position in the sky.

Paintings: Vivid and colorful scenes taken from nature, although there are also different royal scenes.

It is an aesthetic and iconographic change. After the death of the pharaoh, the art of Amarna and all the changes introduced were outlawed, the city of Amarna abandoned and the polytheistic cult resumed.

**64**The complex was completely demolished after the end of Akhenaten's reign and blocks called talatat were used as fill material in other buildings. Paradoxically, it was precisely this use that protected them from the elements. Restoration work on the Temple of Amun brought to light tens of thousands of talatat blocks, completely disarticulated, but well preserved and with significant traces of paint. They had been reused in the buildings of Horemheb and his successors.

**65 Benu** was the name of an ancient Egyptian god of the dead. In Egyptian mythology, he was later worshiped as a divine bird, as he returned to Egypt from his wintering grounds "newborn" in his guise as a purple heron and migratory bird. In Egyptian astronomy, Benu embodied the planet Venus, which was also represented with a halo. He was considered the patron god of the sacred ram.

**66** In Egyptian astronomy, Benu embodied the planet Venus, which was also represented with a halo. He was considered the patron god of the sacred ram.

**67**The **Gempaathon** was built outside the limits of the sacred enclosure of Amun, to the east. At the time of its construction, the sanctuary dedicated to the solar disk must have been larger than that of the tutelary god of Thebes (it must have measured about 130 x 126 meters). Apparently, the Gempaathon compound also included a royal residence. Other buildings were also part of the Gempaathon complex, such as the Benben Hut (apparently dedicated to Queen Nefertiti), the Teni Menu (containing storerooms and private chambers), and the Rud Menu, the function of which is unclear. The talatats that were part of both the Teni Menu and the Rud Menu were discovered inside pylon 9, built by Horemheb. The stone blocks were rescued and a large part of them could be reconstructed, as if it were a giant puzzle, and are now exhibited in the Luxor Museum. Source: [https://historia.nationalgeographic.com.es/a/templo-akhenaton-karnak-misterio-fragmentos\\_16010](https://historia.nationalgeographic.com.es/a/templo-akhenaton-karnak-misterio-fragmentos_16010)

**68 Amarna** (in Arabic: تل العمارنة el-Amarna or Tell el-Amarna, al-‘amānah) is the Arabic name of an Egyptian region located on the eastern bank of the Nile River, famous for being the enclave where the city of Akhetaten ( or Akhetaten) in the mid-14th century B.C. C. the new capital of Egypt.

**69 Shu** is a deity from Egyptian mythology. Her name possibly means "Void" or "The Rising". He is both the god of the air and the god of sunlight. Schu's nickname is "Life". Warm air that gives the breath of Life.

**70 Neferneferuaton** is the name of a royal person from the ancient Egyptian Amarna period (circa 1330 BC). Her epithet for her Achetenhyes ("who is good for her husband"), known from a seal impression, reveals that she was female. The name is written inside a cartouche (the oval that frames royal names) and is therefore classified as royal.

**71 Vitruvio** escribe: "Los matemáticos, afirmaron que el número perfecto es el número seis". L.III-C.I. y comenta en el libro V, como, para Pitágoras, es el número 216 el más indicado para contener el conocimiento: "Les pareció bien escribir sus teorías y sus reglas en unos volúmenes de estructura cúbica". Fijaron el cubo Como el conjunto de 216 versos. L.V-Prefacio (De Arquitectura).

**72 Fiat lux** es una locución latina que literalmente significa «*Que se haga la luz*» o «*Sea la luz*», y tiene sus orígenes en la frase hebrea יְהִי אֲلֹהִים (yehiy 'or). La expresión proviene del tercer versículo bíblico del libro del Génesis.

**73**For Pythagoreanism the number 6 was sacred, as was 16. It seemed good to them to write their theories and their rules in volumes with a cubic structure "cubicis rationibus". They fixed the cube as a set of 216 verses, where each Standard did not exceed three verses. The number  $216 = 6 \times 6 \times 6$  or a cube of side 6, whose length is 3.1416. In contrast to this, the number 9 represents a departure from the numerical paradigm.

**74** According to **Vitruvio** «architecture is a science that arises from many other sciences, and adorned with very

varied learning; by the help of which a judgment is formed from those works which are the result of other arts. Practice and theory are its parents. The practice is the frequent and continuous contemplation of the way of executing a given work, or of the mere operation of the hands, for the conversion of matter in the best and most finished way. The theory is the result of that reasoning that demonstrates and explains that the forged material has been converted to result as the intended purpose. Because the merely practical architect is not able to assign sufficient reasons for the forms he adopts; and the architect of theory fails as well, seizing the shadow instead of the substance. He who is theoretical as well as practical, therefore built doubly; he capable not only of testing the suitability of his design, but also of carrying it out ».

**75**The Pantheon of Agrippa or Pantheon of Rome (in Italian: Il Pantheon) is a circular temple erected in Rome by Hadrian at the beginning of the Roman Empire, between the years 118 and 125 AD, partially built on the ruins of the temple erected in the 27 a.m. C. by Agrippa, destroyed by fire in the year 80, dedicated to all the Gods (the word pantheon, of Greek origin means "Temple of all the Gods").

**76**The name comes from the Greek Pántheion (Greek, Πάνθειον), which means "temple of all gods". Most Latin authors use the Latin form of its transliteration, Pantheon. While its form from the Latin Pantheum is attested by the scholarly writer Pliny the Elder.

**77** He was represented as a man, wearing the Double crown, or as an old bearded man and universal lord. As a sun god, with the head of a ram, with the head of a mongoose, or as a Phoenix bird. He is the first god represented with a human body, since before all the deities of the ancient Egyptians had the shape of animals.

**78**In the Hebrew alphabet it represents the letter Vav, and the number 6. The only letter that appears broken in the Torah symbolizing the union that man must have with God.

**79****Jnum**, "He who models", was a creator God of Egyptian culture. He is the God of the night. He was considered the creator of the primordial egg from which sunlight arose, at the beginning of time, which gave life to the world. Potter God who modeled people with mud from the Nile, creating his ka at the moment of birth. God of fertility. He was also guardian of the waters of the underworld (Duat) and custodian of the sources of the Nile at Elephantine.

**80****Shu**, was a deity associated with cosmic light, he is seen in different engravings holding the sky, like a Man with an ostrich feather headdress, or four segmented feathers, a Uas scepter and the Ankh. He also appears on one knee. Other times in the form of a lion.

**81**The **vesica piscis** (Latin for fish bladder) is a symbol made with two circles of the same radius that intersect so that the center of each circle is on the circumference of the other. This shape is also called a mandorla (which means "almond" in Italian).

It was a well-known symbol in the ancient civilizations of Mesopotamia, Africa and Asia.

**82Hekal**, its etymological root is the word "E-gal" of the Sumerian culture whose translation is Great Ship.

**83Ptah**, an Egyptian deity considered a Great Universal Architect, was associated by the Romans with Vulcan, and the Greeks with Hefastos.

**84God Min**, lunar deity, fertility and vegetation, God of rain, protector of merchants and miners, represented the generating force of nature in Egyptian mythology, is one of the oldest Gods of Egypt worshiped in the Nagada culture. For the Greek imagination he represented the God Pan.

**85Naqada or Naqqada** is the name given to a culture from the pre-dynastic era of Ancient Egypt, dating from ca. 4000 to 3000 BCE C., was the cradle of the alphabet as we know it. The logos developed in this culture are older than the logos of the Sumerian culture by at least 500 years.

**86Symbol of Osiris** Crowned in light, it is similar to the symbol of the pineapple of the Sumerian culture crowning the sacred tree. This symbol will crown the fundamental posts such as that of the God Min, "Festival of the stairs" at whose pinnacle was the Ima branch.

**87The Naqada culture** had Sumerian influence 3,800 B.C. The British Archaeologist Sir William Mathew Flinders Petrie found several monumental statues of the God Min, in the Naqada cultural stratum.

**88 The Abzu or Apsu** (Sumerian: 𒀭𒂗 abzu; Akkadian: Assyrian cuneiform also called engur (cuneiform: 𒂗, LAGAB×HAL; Sumerian: engur; Akkadian: engurru—lit. ab='water' zu='deep', recorded in Greek as Ἀπασῶν[1]), is the name of fresh water from subterranean aquifers given a religious fertilizing quality in Sumerian and Akkadian mythology. Lakes, springs, rivers, wells, and other sources of freshwater drew its water from the abzu. In Sumerian and Akkadian mythology, it is known as the primeval sea below the empty space of the underworld (Kur) and the earth (Ma) above.

**89 Leviathan** (from the Hebrew לִוְיָתָן, liwyatan, rolled up) is a giant sea beast narrated in the Bible. His creation by God is found in Genesis and Job describes his physical appearance as resembling a dragon.

Torches of fire come out of his mouth; sparks of fire proceed. Smoke comes out of their nostrils, like from a boiling pot or cauldron. His breath ignites the coals, and flame issues from his mouth.  
Job 41:19-22

**90Gods like Ea, Enki, Dgan and in China Fu xi**, were portrayed emerging from the primordial waters, and therefore with the body of fish.

**91**The **devir** or holy of holies is the most sacred space within the temple of King Solomon, inside which was the Ark of the Covenant and the tablets of law. These spaces can only be decoded in their correct philosophical proportion, studying the gematria of the words that name these cultural events.

**92****Gematria** is a method and a metathesis (alternation of the order of the letters in a word) that depends on the fact that each Hebrew or Greek character has a numerical value. When the sum of the numbers of the characters that make up a word gave the same result as the sum of the characters of another word, which, however, was not the same, an analogy was perceived between them and it was considered that they should necessarily have a connection. . The clearest example whose gematria explains the name is the word Nile, whose gematria is 365, the same as Mithra, or Abraxas. The word Devir whose gematria is 216, that is, a cube of side 6 or a hexagon.

**93** With Aramaic  /  (tannīnā, “sea serpent, monster”) and Ugaritic  (tnn) from Akkadian  (danninu, “ne therworld; source of earthquakes; the inaccessible land where the dead remain”).

**94**El edificio debió tener una longitud interior de aproximadamente 30 metros, 10 metros de ancho y una altura de también 10 metros ( $60 \times 20 \times 20$  codos). Sus dimensiones, por tanto, eran más bien las de una capilla palatina, ya que el culto se hacía desde su exterior. A ambos lados de su entrada se ergrieron dos columnas, llamadas Yakin y Boaz. La tercera cámara, el Devir, Kodesh HaKodashim o Santo de los Santos (sancta sanctorum), se encontraba en la parte trasera, a un nivel más alto que el Heijal, y sólo podía accederse a él subiendo por una escalera. El Devir tenía la forma de un cubo de aproximadamente  $10 \times 10 \times 10$  metros ( $20 \times 20 \times 20$  codos), y en su centro se ubicó el Arca de la Alianza. Éste era un arca grande, hecha de madera de acacia, cubierta con planchas de oro y con cuatro anillas a las esquinas en las que se ponían varas para transportarla. Dentro del Arca se guardaron las Tablas de la Ley, entregados por el mismo Dios a Moisés. En estas Tablas se grabaron los Diez Mandamientos, sirviendo de conexión entre Dios e Israel.

**95**El nombre del Rey, **Nabucodonosor**, posee gematria  $6^*6^*6$ .Nabucodonosor II (c. [630-562 a. C.](#)) es probablemente el gobernante más conocido de la [dinastía caldea de Babilonia](#). Reinó entre el [605 a. C.](#) y [562 a.C.](#)

**96** **Zion** (Hebrew:  tsiyyon; sometimes transliterated as Zion, Tzion, or Tsion) was initially the name of a Jebusite fortress conquered by King David and located in present-day Jerusalem. The fortress was located on a hill on the southeast side of Jerusalem, Mount Zion, and is mentioned in the Bible as the spiritual center and the "mother of all peoples" (Psalm 87, 2).

**97** **Clement of Alexandria** (Latin: Titus Flavius Clemens) was the first member of the Church of Alexandria to receive notoriety, as well as being one of the most prominent teachers in that city. He was born in the middle of the 2nd century and it is estimated that he died between the years 215 and 216.

**98** The square root of 3 is an irrational number. It is also known as Theodore's constant named after Theodore of Cyrene. Theodore of Cyrene, was a Greek philosopher and mathematician, born and died in Cyrene (Libya). He was one of the two main philosophers of the Cyrene school of morality.

**99** The Mishnah was written by Yehudah Hanasi in the early 3rd century AD. C., at a time when, according to the Talmud, the persecution of the Jews and the passage of time raised the possibility that details of the oral traditions of the Pharisees of the Second Temple period (536 B.C.) were forgotten. .-70 AD). Most of the Mishnah is written in Mishnaic Hebrew, while some parts are in Aramaic. The Mishnah consists of 6 orders (sedarim, singular seder, סדר), each of which contains 7-12 treatises (masechtot, singular masechet, מסכת; literally "net"), with 63 in all, subdivided into chapters and paragraphs. The word Mishnah can also indicate a single paragraph of the work, that is, the smallest unit of text structure. For this reason, the entire work is sometimes referred to in the plural, Mishnayot.

**100** During this historical period, two Gods were worshiped, above the rest of the Egyptian pantheon, these were "Ahh, Djuty" (Thoth, in his lunar aspect) and the God Sth, who at that time became a God of the war.

**101** **Phoenicians, at least the Kings** –Manetho 3rd century BC. C. –Julio Africano 3rd century AD. c. Pre-Israelites (habiru or Hebrews), pre-Exodus –Flavius Josephus (Against Apion I, 14) 1st century – Waddell 1940, 89

**102** **Reign of Horemheb** (1330 BC), the stela of 400 is a stela dedicated to the God "Sth" that commemorates the 400th anniversary of the establishment of the cult of Seth by the Hyksos. It was rediscovered in Tanis in 1931 and is, to date, the only document that refers to the time of the invasion, albeit indirectly.

**103** The **Sothiaco** cycle (from Sotis, the Greek name of the Egyptian Goddess Sopdet, personification of the star Sirius) is a period of approximately 1460 years caused by the annual translation of the observation of the heliacal rise of Sirius. In Ancient Egypt, the astronomer-priests observed every year the first appearance on the horizon of Sirius, as this marked the beginning of the flood season. Ideally, this event should coincide with the beginning of the Egyptian year, but since in the Egyptian calendar every year added up to 365 days, without intercalating additional days to compensate for the difference with the sidereal year, every four years the rise of Sirius moved one day. in the calendar, returning to coincide with the theoretical new year only after about 1460 years, that is, four years for each of the 365 days of the year.

**104** His name "El de Dyehut" referred to the XV nome of Lower Egypt. He received the epithet of "Regulator of the floods of the waters", that of "Bull of the stars" for representing the mental powers of Ra He was also called "Silver Aten" in the Late period, the night sun. As "Lord of Time" he was in charge of annotating on the sheets of a persea, with the help of Seshat, the years of reign of each pharaoh. Also

105 The letter **Yod**, in its archaicity, was represented as a proto-Canaanite logo in the shape of a lying dog, symbol of the God Sth, the father of Anubis.

106 En la **mitología cananea**, el Dios “El” era el nombre de la deidad principal y significaba «padre de todos los Dioses» (en los hallazgos arqueológicos siempre es encontrado al frente de las demás deidades). En todo el **Levante mediterráneo** era denominado El o IL, el cognado cultural de la cultura acadia, cuyo posible significado sea el Dios supremo, padre de la raza humana y de todas las criaturas, o simplemente él, incluso para el pueblo de Israel pero con interpretaciones distintas a los cananeos. Los **sumerios** tenían un Dios equivalente al de la mitología cananea, llamado **Anu**.

107 From the rotation of the Big Dipper and the Little Dipper around the pole star, the archaic logogram of the Swastika cross emerged, with its four arms, in four well-differentiated seasons.

108 Originally, it was a settlement called Nubt, from the Egyptian Nubt, which means "City of Gold". Due to its location, it enjoyed control over the trade routes that went from Nubia through the Nile Valley. Its importance grew with the construction of the temple in the 2nd century BC. In Greek times, the city was in the Thebaid and was the capital of the Ombite nome (the Nome I of Upper Egypt), on the eastern bank of the Nile. Ombos was a military fortification under all the Egyptian dynasties, with the pharaohs, until the Ptolemies and the Romans, and enjoyed much fame for the **grandeur** of its temples and its traditional enmity with the inhabitants of Tentyris (Dendera).

109 In Sumer, stones and friezes are engraved with winged beings with caduceus, with intertwined snakes, in whose tails you can see the symbol of Venus, a symbol very similar to the God Min's fork.

110 **Cuatro pilares**, representativos de los órganos generadores de energía del cuerpo humano, eran los órganos que se guardaban en el ritual egipcio de la momificación en los frascos canopos, “los frascos del can”. El corazón no se sacaba del cuerpo por ser considerado sagrado y sede de los pensamientos, como el lugar de donde es emanada la creación por asimilación a Ptah.

111 El corazón del Dios **Ptah** estaba vinculado al Sol Ra, la joya en el Loto.

112 **Dyed o died**, es un vocablo que tiene base indoeuropea y su significado es cero grado forma y brillar. En Egipto se le dio el significado de estabilidad. Corresponde a una interpretación del Dios Sth coronado por el Dios Osiris.

113 Todos los alfabetos arcaicos Indoeuropeos a excepción del palí o el sanscrito, tienen su génesis en el alfabeto Egipcio (las primeras inscripciones de estos logos, están datadas alrededor del 3600 Aprox. a.C.). Todos comparten una base cultural indoeuropea común y un lenguaje hablado similar. Los logos más antiguos que se han encontrado pertenecen a la cultura Nagada, cuna del Egipto faraónico. Estos grafismos se encuentran labrados dentro de etiquetas de marfil cubicas, al igual que los símbolos de la

cultura Jarappa del valle del indo.

**114**El tarot es una forma de alfabeto y un mapa sobre ciertos eventos espirituales, o simbólicos en la búsqueda de la apoteosis. *“El logro de la felicidad del geómetra”*.

**115**Nebpehtyra **Ahmose**, o **Ahmose** fue el **faraón** fundador de la **Dinastía XVIII del Imperio Nuevo de Egipto**, aunque es más conocido como Ahmose I, o como le denominó **Manetón**, Amosis, según **Eusebio de Cesarea** en la versión del monje **Jorge Sincelo**. Reinó de c. 1550 a 1525 a.C. Sus títulos de trono y nacimiento eran Neb-pehty-Ra Ah-mose.

**116**“Eleventh regnal year, second month of shemu, Heliopolis was penetrated. First month of akhet, On the 23rd, this Prince of the South entered Tyaru.” Phrase found in the Hyksos papyrus "Rinhd or Ahmes", which curiously in mathematical problem 50, exposes a possible squaring of the circle.

**117** **Avaris** ( /ævərɪs/; Egyptian: ḥw.t w<sup>r</sup>.t, sometimes hut-waret; Ancient Greek: Αὔαρις, romanized: Avaris; Greek: Αὔαρις, romanized: Ávaris; Arabic: حواز, romanized: Hawwara) 1 was the capital of the Hyksas dynasties (17th century BC) in Egypt. It was the seat of the Hyksos kings of the Second Intermediate Period of Egypt. It is estimated that it was located in present-day Tell el-Daba, east of the Nile Delta.

**118****Ptahhotep Tshefi** (also known as Ptahhotep II) was an Ancient Egyptian chaty at the end of the 5th Dynasty, most likely during the reign of Dyedkara Isesi (2414-2375 BC) and King Unis. His main function at the royal court was that of chaty, which made him the most important man at court, second only to the king. Ptahhotep, whose middle name was Tshefi, came from an influential family. His father was also chaty Ajethotep and his grandfather was chaty Ptahhotep (I). Ptahhotep is mainly known for his double mastaba (Ptahhotep's and Ajethotep's Mastaba) at Saqqara. The funerary complex was built for him and his father Ajethotep.

**119** Its Egyptian name was Iunu which means 'pillar'. The name of Heliopolis is of Greek origin: Ήλιον πόλις or Ήλιουπόλις and means 'city of the Sun', since the city was the main seat of the cult of the solar god Ra. It was one of the three most important cities in Ancient Egypt along with Thebes and Memphis. The Copts knew her as On.

**120** **Ra** is the god of the Sun and the origin of life in Egyptian mythology. Ra is the symbol of sunlight, creator of life, and responsible for the cycle of death and resurrection. God who represents the midday sun, in its maximum splendor. In the early days he was the most important figure in the Underworld; it was said that each night he traveled through it in the form of Auf-Ra, the setting sun. To travel through the sky, it was believed that he did it by boat from East to West in a 24-hour journey; by day it was a boat known as a "Mandjet"; at night he travels in a small barge called "Mensenket"; according to the moments of the trip, he manifested himself in three different entities: at dawn he was Jepri; at noon, Horajti and at dusk, Atum.

**121** In the creation myth of the Heliopolitan form of ancient Egyptian religion, Benben was the mound that rose from the primordial waters Nu on which the creator deity Atum settled. The Benben stone (also known as the pyramidion) is the top stone of the pyramid. It is also related to the obelisk. primitive mound. Pyramidion of Amenemhat III of the Black Pyramid, 12th Dynasty. Egyptian Museum, Cairo. In the Pyramid Texts, p. In statements 587 and 600, Atum himself is sometimes referred to as a "mound". It is said that it became a small pyramid, located in Heliopolis (in Egyptian: Annu or Iunu), within which Atum was said to inhabit. Other cities developed their own primitive mound myths. At Memphis, the god Tatener, a god of the earth and the origin of "all things in the form of food and viands, divine offerings, all good things", was the personification of the primeval mound.

**122** Its closest cultural cognate is the God "Diasus Pitar", of the Vedic culture. The similarity of names between the two Gods suggests a common Indo-European root. The Indo-European etymological root Pth was linked to clay and mud, hence the epithet Potter God.

**123** He had the titles of "Lord of Magic", "Lord of Darkness", "Lord of Truth", "Lord of Serpents and Fishes", and "He of the Beautiful Face".

**124** He is the most important of the Memphis Gods and assumed functions of Ta-Tenen. The other name by which the city was known, Hikuptah, "Mansion of the soul of Ptah", could have given rise to the word Agyptos, which Homer used to designate both the river and the country.

**125** Egyptian names: Inebu-hedy, Anj-tawy, Men-Nefer and Hut-ka-Ptah. Greek name: Memphis (Μεμφίς). Biblical name: Noph or Mowh. Arabic name: Mit Rahina.

In Ancient Egypt it was known as Inebu-hedy (inb hd), "White Wall". During the Middle Kingdom as Anj-tawy "Balance of the Two Lands". Also as Men Nefer (Mn-nfr) "Stable in Beauty", Hellenized at Memphis and Hut-ka-Ptah (ḥu.t-k3-Ptḥ) "the temple of the ka of Ptah".

**126** The God Sokar appears in the book of doors as the highest deity of the underworld associated with the cosmogenesis of the city of Saqqara.

**127** The name of Ptah, may appear as Pitah, or Pth. Its hidden and numerical meaning is related to the number 3.1416. The cube-shaped graphism gives rise to the  $\pi$  character of Greek culture and the Pei character of Hebrew and Phoenician culture. For the Egyptian world, the number  $\pi$  was associated with the center of the earth and was seen as a cube of side 6 whose length is 3.1416.

**128** Read the translation of the Egyptian Book of the Dead by Egyptologist Wallis Bunge.

129 The most sacred space, within this fundamental hill, is the heart of Pth, the philosophical sun Ra, which in the great pyramid had these architectural proportions, two cubes of 10 sacred cubits whose length is 5,236 meters. x elbow. The golden rectangle of any of these cubes results in a 6-code rectangle. x 8 code or a cube of 6 sacred cubits in length, 3.1416.

130 The return of the word was equivalent to the possibility of creating with the breath. This ritual was carried out with an iron object called Hekat, associated with the God Sth.

131 The balance in the scales of the judgment of the dead depended on a certain balance in the sound of the soul. Nothing could generate more sound than the wind; This judgment is carried out by Anubis, in the presence of Thoth, the scribe.

132 The double Ka, or "ka" was represented with a symbol of two raised arms forming a quadrangular image, like a cube. It is possible that this image represented 2 sacred cubits or 1.0472 meters. like a geometric shape of light, or the soul associated with a certain construction module. Double Ka x 3 results in the number 3.1416.

133 This metaphysics associated with the cult of Ptah-Osiris saw the center of the earth in the circumpolar stars and the star Sirius, the goal of the journey of the deceased. This journey is made through ropes of golden light towards the pole star, the mooring of the rope and a philosopher's cube "the house of Horus", from which the tree of life emerges.

134 This culture had Sumerian influence. Ceramics and stone engravings from the Nagada period, I and II have been found with representations of characters with haircuts and Sumerian-type clothing.

135 The pyramids on the Gizeh plateau are symbolic representations of the mountains of light.

136 It can also be found as Pitah, "The title of potter is the oldest title of Architect." He was identified with the original Nun. In late times he was assimilated to Osiris and in this way the funerary God Ptah-Sokar-Osiris arose, represented mummiform, like Osiris.

137 The giver of the Ka to both Gods and mortals, a function he performed on his potter's wheel.

138 Tyr is the name of the star Sirius in Old Persian.

139 **Ennead** (from the Greek Ἐννεάς, meaning "the nine"), the ancient Greek name for the Egyptian word Pesedyet. It is used to name the set of nine Gods that made up the cosmogony of Heliopolis, created by the priests of this city. They were part of it: Atum, Shu, Tefnut, Nut, Geb, Isis, Osiris, Nephthys and Seth.

**140****Geb**, creator God, principle of life and fertility, personifies the Earth "the House of Geb" in Egyptian mythology. Egyptian name: Keb. Greek name: Geb. Greek deity: Chrono, according to Plutarch.

**141 Amarna** (in Arabic, تل العمارنة el-Amarna or Tell el-Amarna, al-‘amārnah) is the Arabic name of an Egyptian region located on the eastern bank of the Nile River, famous for being the enclave where the city of Akhetaten ( or Akhetaten) in the mid-14th century B.C. C. the new capital of Egypt.

**142****Ay** (born Jeperjeperura Ay, also known as Ay II) is the penultimate pharaoh of the 18th Egyptian dynasty. He ruled from c. 1327/5 to 1323/1 BC C. his coronation name was Jeperjeperura Irimaat, "Eternal are the manifestations of Ra, the one who does Justice." Eusebius of Caesarea called it Kerres.

**143 Hallelujah** (←Alleluia(Latin)←ἀλληλούϊα(Greek)←הַלְלָיוּהָ(Hebrew) 'Praise Yahweh!') is an interjection of joy and gratitude very common in the Bible, which was adopted for liturgical use logical in Judaism and in the Christianity.

"Hallelujah" is an adaptation of the Hebrew expression hallēlū-Yāh, which means "praise [ye] Yah" or "praise Yah". "Yah" is the apocope of Yahveh, the Tanach (Old Testament) uses it 50 times as a proper name (26 alone and 24 in the expression «Hallelujah»), while in the New Testament, «Yah» appears 4 times in the expression "Hallelujah" in Revelation 19:1-6.

**144 Ra-Horajty, Ra-Harajte or Re-Horajty** was an Egyptian solar god born from the syncretism of the god Ra with Horajty (Horus of the horizon), that is, "Ra (which is) the Horus of the Horizon". He is the manifestation of the sun at its zenith, between its morning rising, represented by Jepri, the new sun at dawn, and its evening disappearance, represented by Atum, the old setting sun. He is a manifestation of the solar deity, symbolizing the majesty of the sun and enhancing the power of Ra.

**145**The building must have had an interior length of approximately 30 meters, a width of 10 meters and a height of also 10 meters ( $60 \times 20 \times 20$  cubits). Its dimensions, therefore, were rather those of a palatine chapel, since worship was done from the outside. On both sides of its entrance were erected two columns, called Yakin and Boaz. The third chamber, the Devir, Kodesh HaKodashim or Holy of Holies (sancta sanctorum), was located at the rear, at a higher level than the Heijal, and could only be accessed by climbing a ladder. The Devir was in the shape of a cube of approximately  $10 \times 10 \times 10$  meters ( $20 \times 20 \times 20$  cubits), and in its center was the Ark of the Covenant. This was a large ark, made of acacia wood, covered with gold plates and with four rings at the corners in which poles were placed to transport it. Inside the Ark the Tables of the Law were kept, delivered by God himself to Moses. On these Tablets the Ten Commandments were engraved, serving as a connection between God and Israel.

146 The King's name, Nebuchadnezzar, has a 6\*6\*6 gematria. Nebuchadnezzar II (c. 630-562 BCE) is probably the best-known ruler of the Chaldean dynasty of Babylon. He reigned between 605 BC C. and 562 BC.